

# LIBRE GRAP HICS

1.3



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# Masthead

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Screenshots in "SparkleShare: pleasantly invisible version control" by ginger coons.  
Photos in "Parallel School—an interview" by Parallel School.  
GIMP, Inkscape, Scribus screenshots in "Resources" by Manufactura Independente.  
Toonloop screenshot in "Resources" by Alexandre Quessy.

## A Reader's Guide to Libre Graphics Magazine

In this magazine, you may find concepts, words, ideas and things which are new to you. Good. That means your horizons are expanding. The problem with that, of course, is that sometimes, things with steep learning curves are less fun than those without.

That's why we're trying to flatten the learning curve. If, while reading *Libre Graphics* magazine, you encounter an unfamiliar word, project name, whatever it may be, chances are good there's an explanation.

At the back of this magazine, you'll find a glossary and resource list. The glossary aims to define words that are unique to the world of Libre Graphics. The resource list provides valuable information about tools, licenses, whatever items we may be mentioning.

Practically, this means that if, for example, you're reading an article about Scribus (see pages 22 to 23), you can always flip to the back of the magazine, look up Scribus in the resource list and become quickly informed about it. This provides some instant gratification, giving you the resources you need to understand, in a moment, just what we're talking about.

We hope you like our system.

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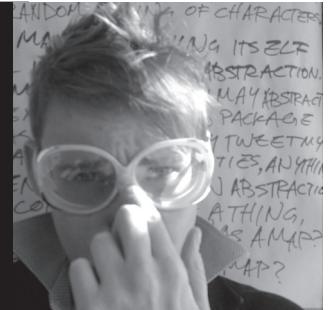
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# Giving up the reins

*ginger coons*



In issue 1.1 of Libre Graphics magazine, Eric Schrijver very wisely wrote that "sharing means giving up control." We liked his sentiment so much, we made it a pull-quote. And we've been repeating it ever since, every chance we get and every time we talk to people about Libre Graphics magazine.

Here we are, then, at issue 1.3: Collaboration, collaboratively, where we're coming to realise that Eric's words couldn't be truer. As a small editorial group, we're used to a high degree of control and mutual trust. We've certainly stepped outside of our comfort zone this time around. We've handed the vision over to a very talented group of outsiders.

After all, it only makes sense to approach the idea of collaboration in a more collaborative way. So we're pushing the boundaries of what we think when we think of collaboration. Beyond the collaboration of the usual suspects, we're concerned, this time around, with all sorts of methods. We're concerned, in fact, with taking some of the control out of our own hands and handing it off to some trustworthy and talented others.

From here, we're passing it over, for the most part, to Loredana Bontempi, Emanuele Bonetti, Morgan Fortems and Thibaut Hofer. But don't worry. You're in good hands.



# Look at my camel. My camel is amazing.

*Loredana Bontempi, Emanuele Bonetti,  
Morgan Fortems, Thibaut Hofer*

*“A camel is a horse designed by a committee.”*

When this sentence was first published in 1958 in Vogue magazine, it was meant to emphasize the inconsistency and lack of a unified vision in products created without one strong leader. More than fifty years later, this still seems to be a common assumption in creative fields such as graphic design.

Most professionals are still convinced that the only way of producing an effective result is to have a visionary leader who dictates design guidelines to his followers from atop his ivory tower. The great majority of graphic design studios are still based on this top-down approach.

The effectiveness of collaboration has been widely demonstrated in recent years by the Free/Libre Open Source Software communities. Why can't we apply the same principles to a more traditionally creative field? Is collaboration good only in order to solve problems demanding an objective solution?

If we look at the great majority of graphic design studios we quickly notice that most of them tend to get stuck within a certain style. This is natural. Individuals have their own personal taste and background which will inevitably be reflected in their work. However, if their personal taste and background are the only inputs, the designer will always end up producing the same output. In other words, trying to communicate different ideas with the same language will result in communicating the same idea again and again.

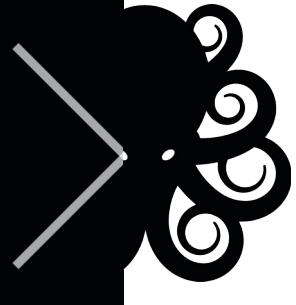
As designers, we think that graphic design shouldn't be about giving a personal interpretation of an issue, but about finding the most effective solution to communicate a message. Which is one of the reasons we believe that collaboration means, more than anything else, mixing together different backgrounds, tastes, skills and knowledge in order to build a richer group knowledge. This group knowledge provides a much wider range of alternatives to every project.

In this issue of Libre Graphics magazine, we've tried to collect some of the most effective examples of collaboration in graphic design, looking at the experiences of people who have chosen to work as collectives not only to divide tasks, but to really improve their individual creativity. This issue also covers some nice examples of tools that aim to improve the way people collaborate with one another.

We hope you'll enjoy it and end up as convinced as we are that eight eyes see better than two. And four brains dream better than one.

# Cover process

*Thibaut Hofer & Morgan Fortems sum up the process that ended up with the cover.*



APRIL 21

*Keywords :  
Creation process,  
many eyes, blob,  
multiple visualization,  
1 and 1 are 3,  
copy-paste*

As co-workers, we needed to gather ideas in a straightforward way, beyond just notes and emails. Pickpic was good for this, because it allowed us to upload pictures while chatting. We met this way on April 21 and 27, then again on May 3. Here are some excerpts, according to the tracks we followed, from conceptual to technical questions.

**10:09 mib\_x9vil1** we could do this way: visual research - discussion - first draft - discussion - second draft - adjustments.

APRIL 27

*Keywords : Cell mitosis, many eyes, pattern, Bremen musicians*

**10:11 loredana** ah monsters with many eyes! cool!

**10:13 thibaut** Because on the one hand, we have multiple subjects, and on the other we have one entity with somehow multiple personalities

**10:17 thibaut** A blob, says morgan

**10:20 thibaut** This is kind of horrible but collaboration could be a “blob” in the sense that when collaborating, 1 and 1 are 3, not 2

MAY 3

*Keywords :  
Cell pattern,  
many eyes,  
relevancy >  
consensus,  
multiple  
visualization,  
script, type*

**10:41 mib\_x9vil1** another track might be, on a more general level, the idea of multiple things being something else when all together...

**15:20 lori** let's divide the mitosis example in two concepts: mitosis and multiple visualization

**15:22 mib\_f3yalx** yes, that's what I was still thinking about... maybe eyes could work as a module for the mitosis pattern...

**15:28 mm** collaboration is a more complex and free process than a simple addition

**15:30 lori** could we say we restricted to: eyes, mitosis, blob?

**16:01 mib\_f3yalx** randomly constructed/complex/organic pattern.

**16:03 mib\_f3yalx** I would say that the “module” of the pattern could be either geometric or organic

**10:02 morgan** maybe, but the final result is more consensual than the two others

**10:03 thibaut** I definitely love the eyes made with Python, Lori too, both of you too. Does anyone has something esle to say ?

**10:14 sprog** yes... and also you can play a bit with the script if you feel like... changing stuff is quite easy if you don't want to change the shape

**10:16 thibaut** I think the proportions are good. From far, it really looks like a cell pattern, and close, it appears that the idea of multi viz is pregnant

**10:26 thibaut** Then, do we need type on our cover ?

**10:27 sprog** do we? :)



**10th Annual**

# **Free Software & Open Source Symposium**

**2011**



**Toronto Linuxfest**

**October 27-29th, 2011 Seneca@York Campus, Toronto**

This year we are joined by Toronto Linuxfest!

**E: @fsooss** **©: fsooss.ca**

# New releases

## Open Font Library and Open Clip Art Library

<http://www.openfontlibrary.org> • <http://www.openclipart.org>

Relaunched, with lots of improved functionality.

## Pinpoint 0.1.2

<http://live.gnome.org/Pinpoint>

A tool for simply creating beautiful presentations.

## Mediagoblin

<http://mediagoblin.org>

A newly-announced, in-progress decentralised media hosting platform. Alpha release currently slated for October 2011.

## Vips 7.24

<http://www.vips.ecs.soton.ac.uk>

A library and interface for quickly and efficiently manipulating large images.

## LightTwist lt-align

<http://vision3d.iro.umontreal.ca/en/blog/2011/05/11/easy-multi-projector-desktop>

The debut of convenient and handy tool for turning multiple projectors into one giant projector, an accessible addition to the larger LightTwist project.

## Toonloop 2.0.0

<http://toonloop.com>

Fun and powerful stop motion animation software. Excellent for performance.

## Linux Mint 11

<http://www.linuxmint.com>

The latest from the second most popular distribution of GNU/Linux. Version 11 makes software management and installation of extras easier than ever.

## Fedora 15

<http://fedoraproject.org>

Version 15 makes Fedora (our favourite) the first distribution of GNU/Linux to include GNOME 3 as its default desktop environment.

## GNOME 3

<http://gnome3.org>

An attractive, new take on that old favourite: the GNOME desktop environment.

*What's new with you? We're always eager to find out what designers, artists and others using and working with FLOSS are up to. Tell us what you've done lately at [enquiries@libregraphicsmag.com](mailto:enquiries@libregraphicsmag.com)*

# Upcoming events

*We're very pleased to present a calendar of upcoming events which encompass all things graphic design, media art and F/LOSS. Given that there are few events which tackle all three subjects, we aim to offer you events where you can be the agent of change: the F/LOSS designer at a traditional design event, or maybe the designer at a predominantly software developer event.*

**14-18  
SEP**

## ATypI 2011

REYKJAVIK, ICELAND  
<http://www.atypi.org/2011-reykjavik>

**16  
SEP**

## Brand New Conference

SAN FRANCISCO, UNITED STATES  
<http://www.underconsideration.com/brandnewconference>

**17-25  
SEP**

## The London Design Festival

LONDON, UNITED KINGDOM  
<http://www.londondesignfestival.com>

**24-25  
SEP**

## PyCon UK 2011

COVENTRY, UNITED KINGDOM  
<http://pyconuk.org>

**1-18  
OCT**

## Phoenix Design Week

PHOENIX, UNITED STATES  
<http://www.phxdw.com>

**13-16  
OCT**

## Pivot: AIGA Design Conference 2011

PHOENIX, UNITED STATES  
<http://designconference2011.aiga.org>

**13-23  
OCT**

**Design Philadelphia**

PHILADELPHIA, UNITED STATES  
<http://www.designphiladelphia.org>

**15-16  
OCT**

**West Coast  
HackMeet**

SAN FRANCISCO, UNITED STATES  
<http://hackmeet.org>

**17-20  
OCT**

**SVG Open**

CAMBRIDGE, MASSACHUSETTS  
<http://www.svgopen.org/2011>

**19-21  
OCT**

**LatinoWare**

FOZ DO IGUAÇU, BRAZIL  
<http://www.latinoware.org>

**19-22  
OCT**

**Access 2011**

VANCOUVER, CANADA  
<http://access2011.library.ubc.ca>

**20-22  
OCT**

**Typo London 2011**

LONDON, UNITED KINGDOM  
<http://www.typolondon.com>

**31 OCT  
4 NOV**

**Ubuntu Developer  
Summit**

ORLANDO, UNITED STATES  
<http://uds.ubuntu.com>

**2-3  
NOV**

**DesignThinkers  
2011**

TORONTO, CANADA  
<http://www.designtinkers.com>

**4-6  
NOV**

**Mozilla Festival  
2011**

LONDON, UNITED KINGDOM  
<http://www.svgopen.org/2011>

**4-6  
NOV**

**LatinoWare**

FOZ DO IGUAÇU, BRAZIL  
<http://www.latinoware.org>



Dave Crossland believes anyone can learn to design great fonts. He is a type designer fascinated by the potential of software freedom for graphic design, and runs workshops on type design around the world.  
<http://understandingfonts.com>

For now,  
here's  
a map  
of a  
long  
no  
till  
ia

Instead  
of writing a  
column about  
type design,  
Dave Crossland  
went to Argentina.

He'll be back in  
issue 1.4  
to talk about it.

# The voice of the shell—in collaboration with my computer

Eric Schrijver



I tell my students that the command line is the way to go. I am not, however, the kind of person who thinks the command-line is somehow a more true experience—it's another modality, another way of accessing and manipulating the data on your machine.

The query-response format is wonderful. I amaze students with the whoami command—the computer knows the answer! This gives the impression, to some, that it is possible, through the console, to have a conversation with the computer.

I do often feel like I am talking to the computer. But when the computer talks back to me, from time to time the voice of the computer gives way to the voice of the programmer; or at least, to my image of this programmer. This is the output of a 7zip command:

```
7-Zip 4.44 beta Copyright © 1999–2007 Igor Pavlov
2007-01-20
p7zip Version 4.44 (locale=nl_NL.UTF-8,Utf16=on,
HugeFiles=on,2 CPUs)
```

```
Processing archive: Fedora 9.7z
Extracting Fedora 9/Fedora 9.vmkd
Extracting Fedora 9/Fedora 9.nvram
Extracting Fedora 9/users.txt
Extracting Fedora 9/Fedora 9.vmx.lck/M00232.lck
Extracting Fedora 9/Fedora 9.vmx
Extracting Fedora 9/Fedora 9.vmx
Extracting Fedora 9/Fedora 9.vmsd
Extracting Fedora 9/Fedora 9.vmx.lck
Extracting Fedora 9
```

```
Everything is Ok
```

In any case, it's endearing: I imagine the programmer as a pretty, dark-haired boy. He is shy and his eyes, hiding already behind large glasses, avoid your gaze. Igor is not so handy with words, but he means well towards the world.

The encounter is not always so nice. The reason I install Fedora is because I have to compile some Perl modules and put them on my shared hosting service to make Movable Type work. The interactive mode of CPAN has the most condescending error messages yet.

But nothing beats Telnet. When typing in “RCPT:” instead of the required “RCPT TO:,” I get:

```
Error: I can break rules, too. Goodbye.
```

I project in my mind this monster: crouched behind his computer, staring intently at the screen, a system administrator, overweight and with unkempt hair, staring maniacally at the screen, laughing out loud about this error message that is going to upset the people using his code. But I have been awake too long. I made him in my own image. Look at me: I'm also alone, staring maniacally at the screen, making up these stories about computer programmers.

With minds so volatile and temperaments so inflammable, it's important we stay nice to each other. If the only way we talk to each other is through error messages, let these error messages be exceptionally kind.

*Eric Schrijver (Amsterdam, 1984) is a graphic designer and a performance artist. He is inspired by programming culture. Eric teaches Design for new media at the Royal Academy of Art in The Hague, and is a member of the design collective Open Source Publishing.  
<http://ericschrijver.nl>*

# HAVE YOUR SAY.

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ARTICLE OR RANDOM PIECE.  
YOU'RE THE COMMUNITY,  
YOU'RE OUR FEATURE.

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WHERE YOU COULD HELP.

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# RestructWeb

*Annemieke van der Hoek,  
Timo Klok,  
Michael van Schaik*

## WHAT IS RESTRUCTWEB?

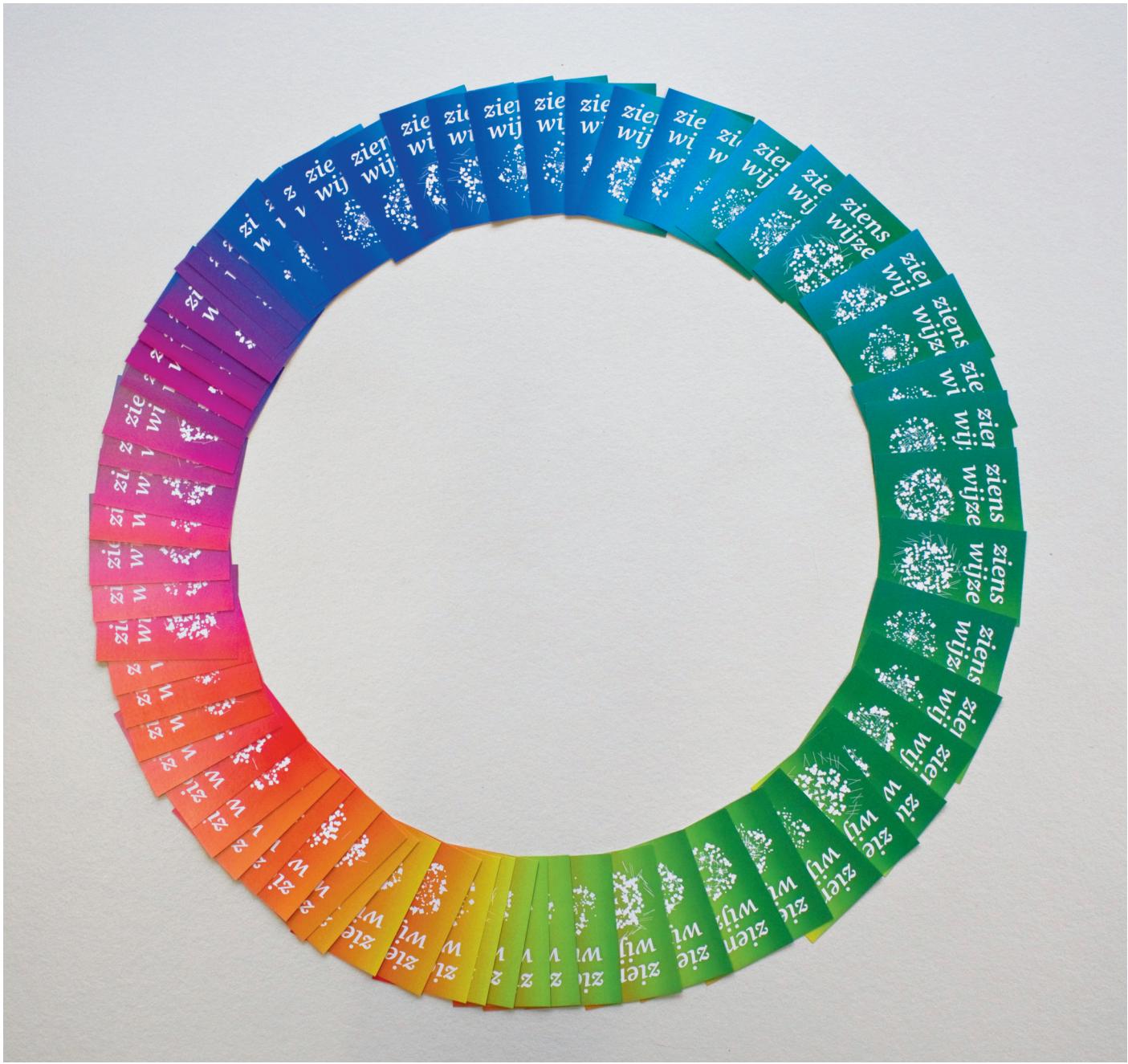
Restruct web is a three-person web design & development agency from Rotterdam, creating user-friendly websites and (web) applications. We are a full service commercial web/software agency, with a passion for F/LOSS. Services we provide include: online strategy, web design, web development, mobile applications and custom/special software projects.

## WHY COLLABORATION?

We have a background in graphic design/video, and met at the Piet Zwart Institute. After our graduation we each ran our own separate studios for a while. During these years we found it hard to do everything on our own. One has to stay up to date with the latest technologies, design developments, handle business, act on malfunctioning websites/servers and try to find time to actually work as well. Our conclusion was that while all this work could be done by one person, it would be tough to also be good at it.

The logical solution was to merge our three studios. Naturally, each one of us also had individual reasons to collaborate. They ranged from being taken more seriously as a business, being able to handle bigger projects and sharing the process of creation to sharing the rent, dividing tasks and being able to specialize. Of course, wanting to work with each other helped, too.

We make each other laugh. A lot.



### WHO'S THE BOSS?

We all are. When we started, we clearly outlined the direction we wanted to take as a company and who would focus on what. While we try to stick to this plan, it doesn't always work. Depending on the projects at a specific moment, we may all, for instance, be doing some coding. That's one of our strengths as a group: we each have our specialties but we can also cover for each other.

Whenever we make bigger decisions, we naturally discuss them first. But we also explicitly trust each other in smaller decisions so we don't have to discuss everything. As a company, we are a bit like a mesh network; we each have an equal say in decisions and each do the part of the work we're most interested in. We also have a built-in veto-clause: any one of us can decide that the group should not take on a specific project or client. In those cases it's up to the other members if they want to do the project outside of RestructWeb.

Our collaboration, by having a non-hierarchical structure, causes each one to be responsible for keeping the company and the others up to date. We adapted the workflow for user-centered design as described by J.J. Garrett to our projects. This is working well for us so far. Being able to divide an assignment into specific chunks like strategy, wireframing, design and development, etc. allows each of us to focus on these tasks and develop our abilities in a specific direction. We've noticed this clear workflow is also appreciated in communication with our clients. It helps them focus and decide on the right choices at the right time.

We fill gaps in the workflow with in-company projects, like the wireframe-library we're currently working on, or by doing research. These are tougher undertakings when working alone.

In all our projects we have a strong focus on F/LOSS, and especially open standards.

Programming, being able to script and being able to understand the inner workings of a technology, are important aspects of F/LOSS for us. We may script a part of an SVG and finish it in Inkscape (or the other way around). Recently, we've made a generative identity which reacts to rhythms found in nature. We wrote the algorhythm in PHP/Python and generated some 20.000 different logos within a few hours. We then scripted Inkscape to convert a few hundred of them into business cards (PDF), and

used pdftk to combine them into one printable document. Try that by apple-scripting Illustrator!

Another reason we love F/LOSS is cost. We occasionally set up machines for exhibitions. Cheap, after-market Linux boxes usually suffice instead of the expected, super expensive Macintoshes. While this same pragmatic financial reason is gaining support in the business world, the art schools in the Netherlands seem to be lagging behind. They still tend to mainly teach the Adobe toolchain on high-end, brand new Apple machines.

After graduation in the Netherlands, when you start your own studio without much of a budget, you have roughly two options; start out with pirated software or try to get a "startstipendium" (funding for auspicious graphic designers by the Dutch government) and use that to buy official hardware and software. It's a bit sad to realize that a big chunk of this public tax money gets poured straight into the bank accounts of Apple and Adobe. If students were educated to consider F/LOSS as a viable alternative, it could save them a lot of money. Money we think would be better spent on the acquisition of knowledge and self-initiated projects to develop the profession further.





# Why OmegaT?

OmegaT is a Free and Open Source Computer Aided Translation (CAT) tool with fuzzy matching, translation memory, a search function and glossaries. It is used by professional translators to make their job easier and faster. It is multi-platform, which means it can be used on any operating system.

There are plenty of competitors on the market (best known is SDL Trados, whose latest version sells for US\$1,093), but many OmegaT users prefer their CAT tool—and not only because it's free.

**CAT tool novices** like OmegaT because it is easy to learn. While some CATs have too many bells and whistles, OmegaT's user interface is clear and uncluttered. Support is available 24/7 from other users at the OmegaT group on yahoo.com.

**CAT tool experts and geeks** like OmegaT because it is Open Source: You may modify it to suit your needs, and kick around ideas with other experts on the user group.

OmegaT is unusual in both having been widely adopted by mainstream users and lacking major financial backing. Where Open Source software has seen widespread mainstream adoption, it has frequently had big business behind it. OmegaT is truly community-driven.

**Download the latest version and try it out!**  
<http://www.omegat.org>

# Breaking into F/LOSS

*Morgan Fortems*

My associates and I have always been vigilant—without being activists or pioneers—to the alternative software tools we can use to oppose the dictates of manufacturers and habits in our fields (graphics, video, photography). Our first moves were primarily motivated by economic choices (we could not afford to buy all the necessary software) or technical problems (to meet needs that proprietary software does not cover or to solve incompatibilities).

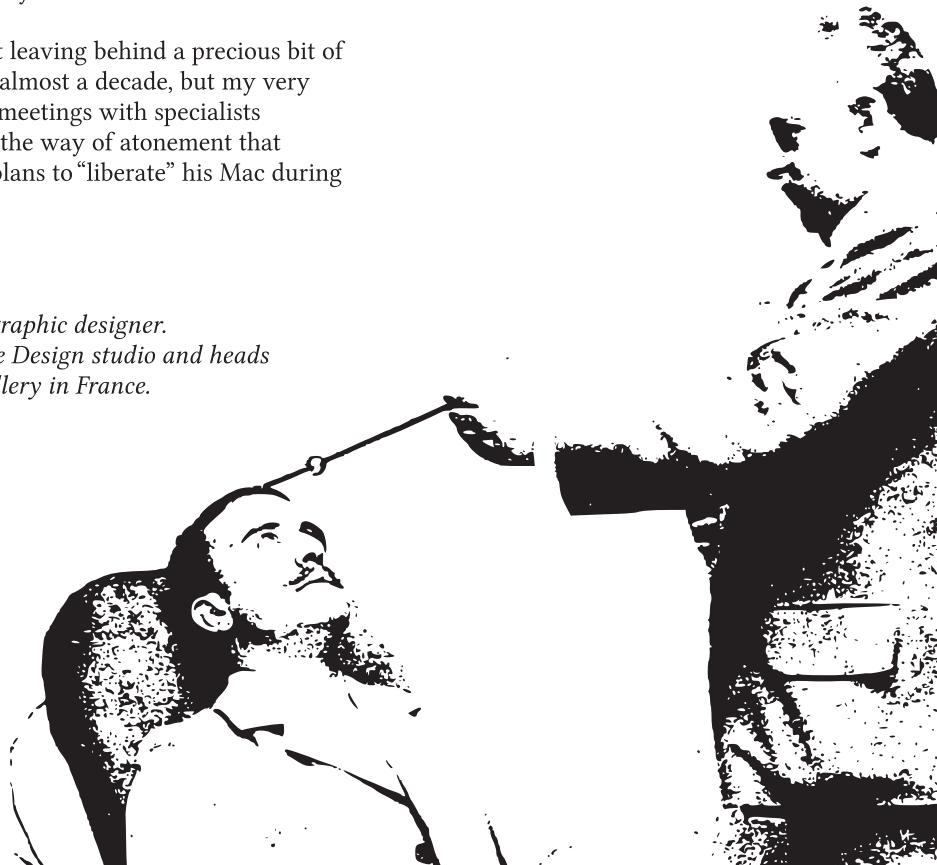
It seems that today the practice of alternative solutions has became more accessible, as it has left the realm of developers and has risen to meet the needs of professional workflows.

So far, we have easily implemented simple F/LOSS applications or plug-ins in the daily routine of the studio without impairing our efficiency or our relationship with customers and suppliers.

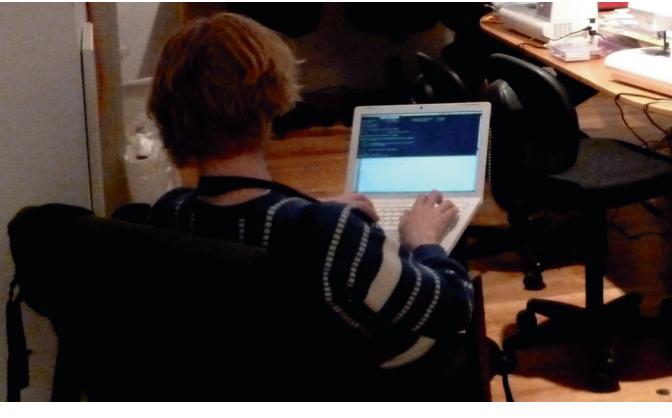
For now, we don't see F/LOSS as a major threat to the status quo but, for ourselves, it is time to consider new methods. We decided to train with small internal projects and master these new methods and F/LOSS tools before switching over completely. For example, and among other things, we are currently developing the layout of our new fanzine, Mmagazine, in Scribus and we are using Libertinage, a font licensed under the Open Font License, for the identity of a concert hall.

I had some apprehensions about leaving behind a precious bit of technical know-how, built over almost a decade, but my very first steps with Scribus and my meetings with specialists convinced me. We are so far on the way of atonement that Damien, one of my associates, plans to "liberate" his Mac during a Pizza/Beer/Ubuntu party!

*Morgan Fortems is a freelance graphic designer.  
He is a member of Please Let Me Design studio and heads  
My.monkey, a non-profit art gallery in France.*



# Notebook

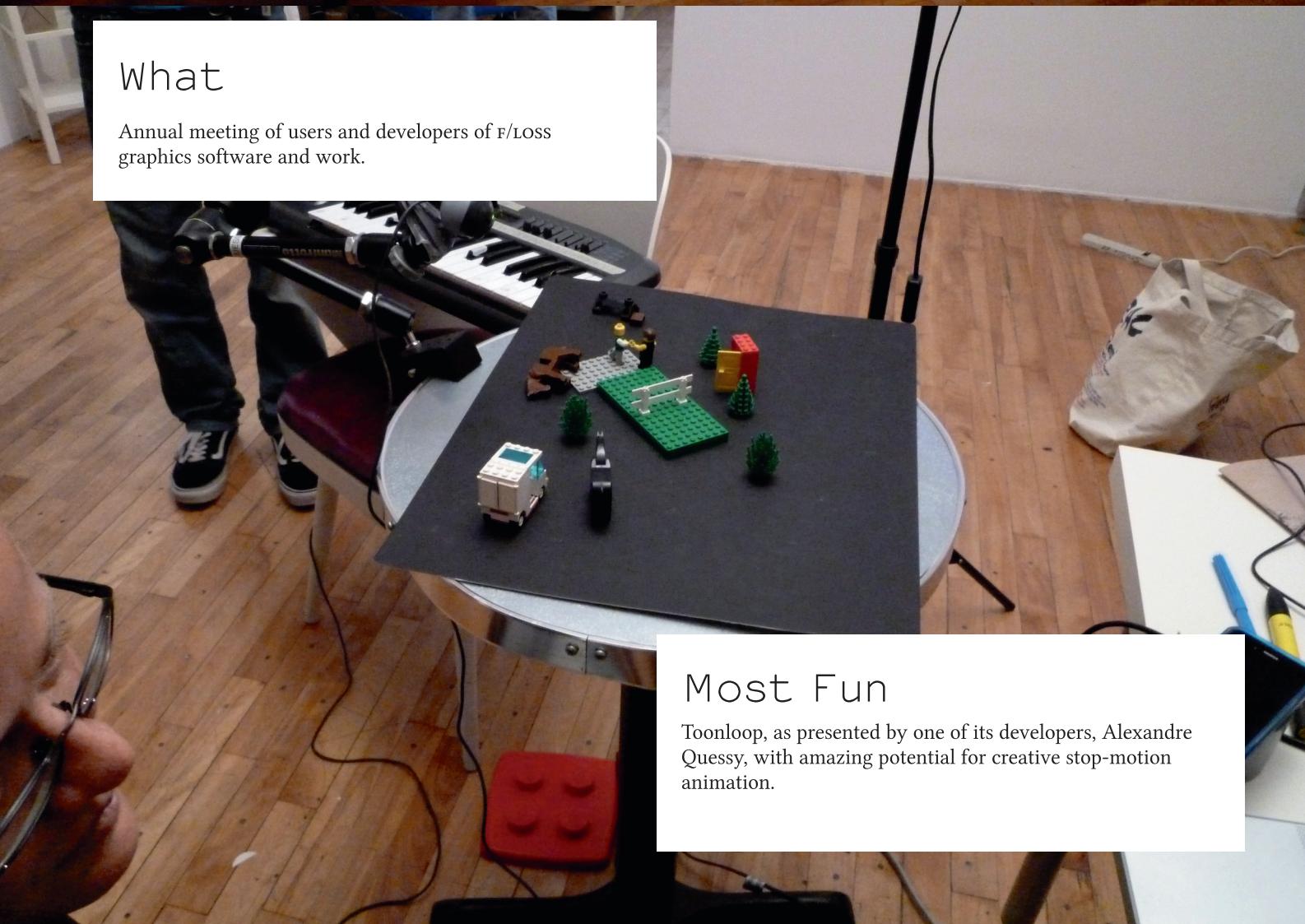


## Where

Libre Graphics Meeting in Montreal.

## What

Annual meeting of users and developers of f/LOSS graphics software and work.



## Most Fun

Toonloop, as presented by one of its developers, Alexandre Quessy, with amazing potential for creative stop-motion animation.

## Most Collaborative

Birds of a Feather (BoF) meetings of developers and users of software, including a great Inkscape chat, with remote participants joining via IRC.

Prettiest

Old lead and wood type at the Lovell printing plant, including lots of display faces, looking beautiful all on their own.

# Most Immersive

Sewing workshop by Susan Spencer, using Inkscape and Python to customize clothing patterns.



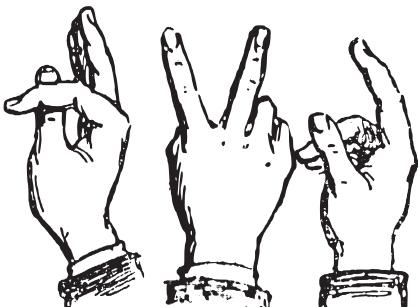
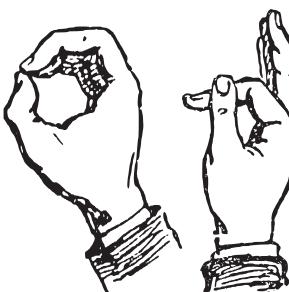
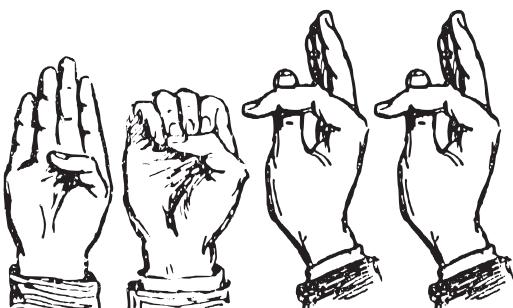
# Isn't Open Clip Art Library handy?

The expression “many hands make light work” uses the analogy of the hand to represent participation or involvement. As we talk about collaboration, it seems appropriate, this time around, to look a little more literally at the symbol used so often to represent work.

This issue, Best of svg scoured the revamped Open Clip Art Library, looking for the best hands on offer. As it turns out, ocal provides hands for all occasions.

If you haven't already used or contributed to Open Clip Art Library, take a look now. All work there is in svg format and is dedicated to the public domain. That means you can use it for just about anything. Check it out, use it and add a little work of your own. Find it at [openclipart.org](http://openclipart.org)

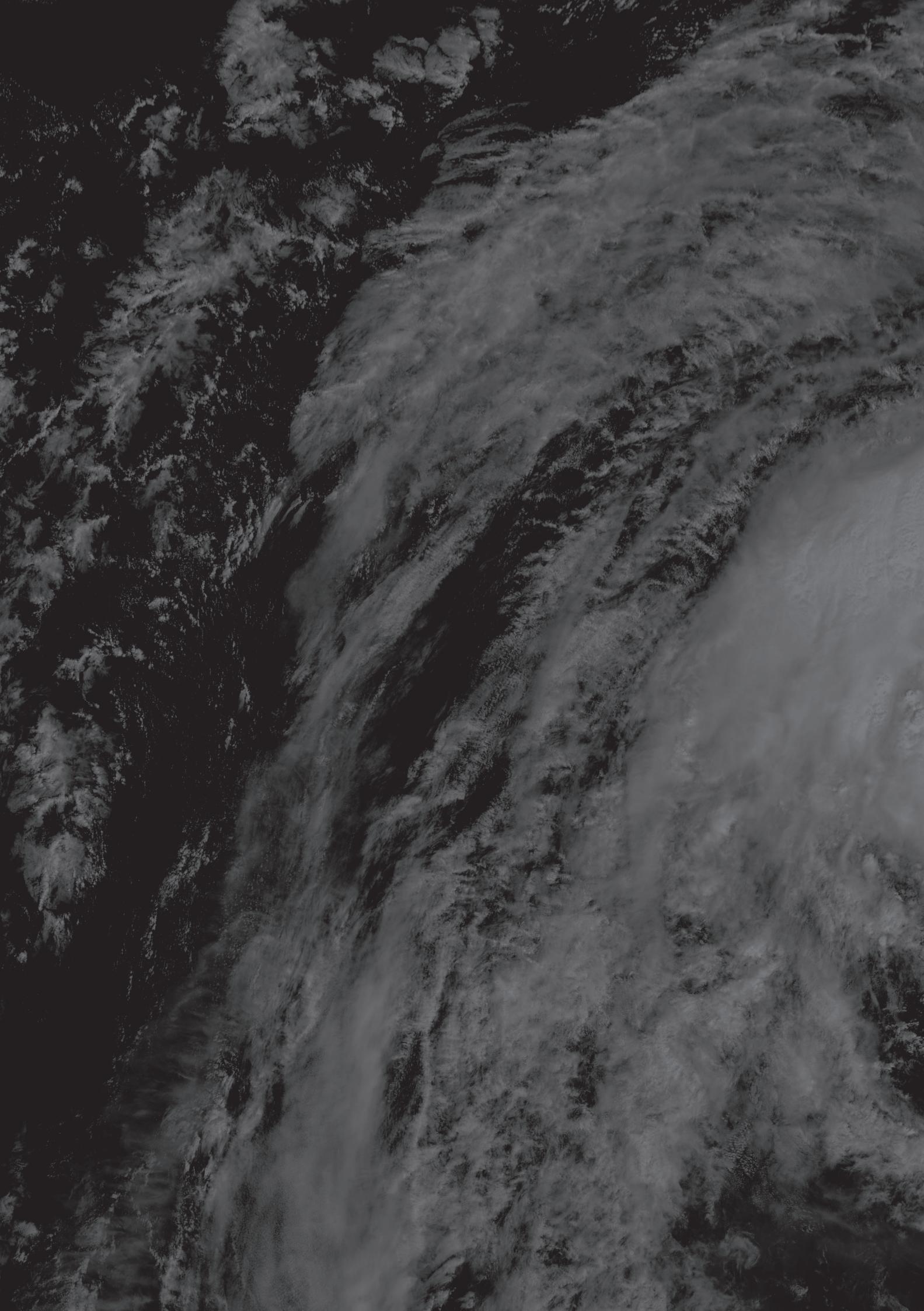
—*the editors*

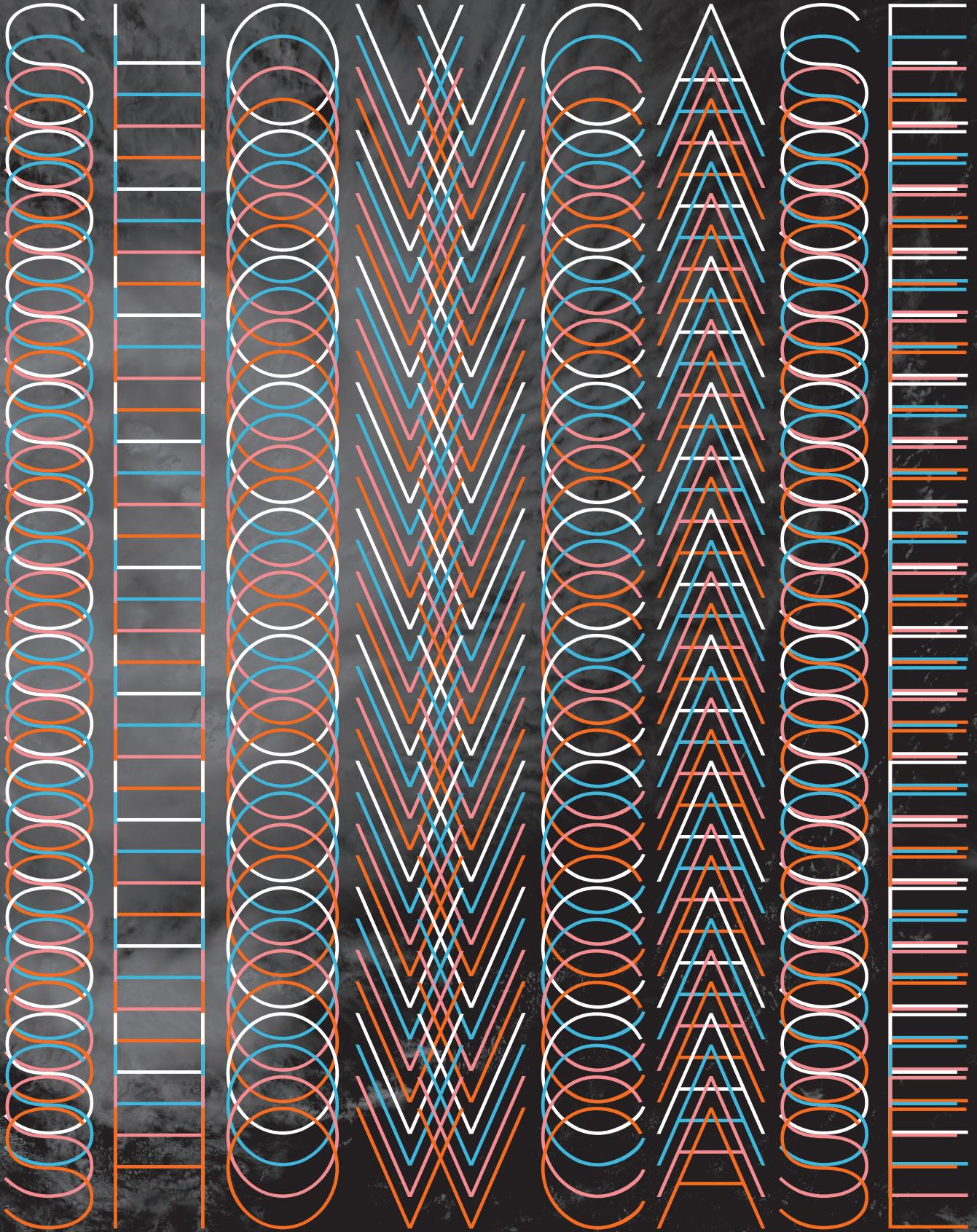


We at Libre Graphics magazine have a thing for open standards. We like their transparency and their interoperability. We like that, with a well documented standard, everyone has an equal chance to play nicely together.

That's why we like SVG so much. It's a well developed, well supported standard brought to us by the World Wide Web Consortium (W3C). It's available for implementation by anyone developing software. It shows up in modern browsers, fine vector graphics editors and any number of other places.

One thing that's missing, though, is you: the designer, the artist, the illustrator. So put down that .ai file and check out SVG.







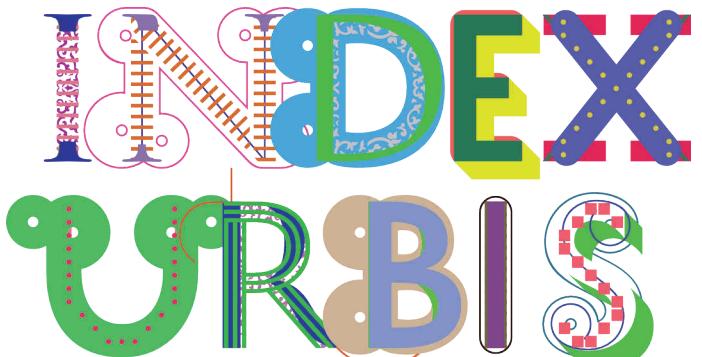
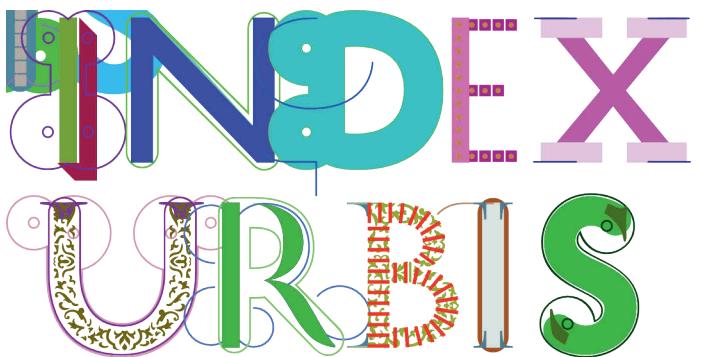
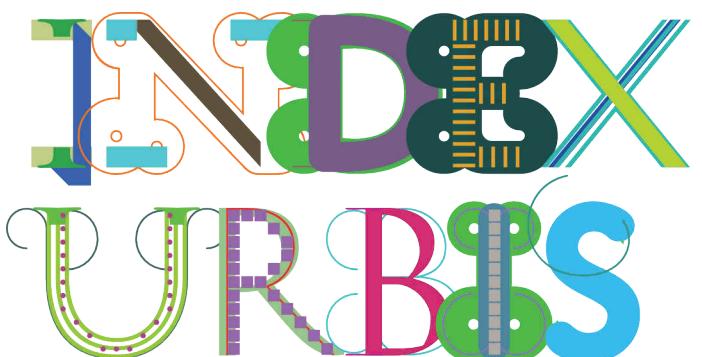
## FF3300

FF3300 is the hexadecimal code for orange. It's also the name of a magazine started in 2006 and of a visual communication studio based in Bari, founded in 2008 by Alessandro Tartaglia, Carlotta Latessa and Nicolò Loprieno.

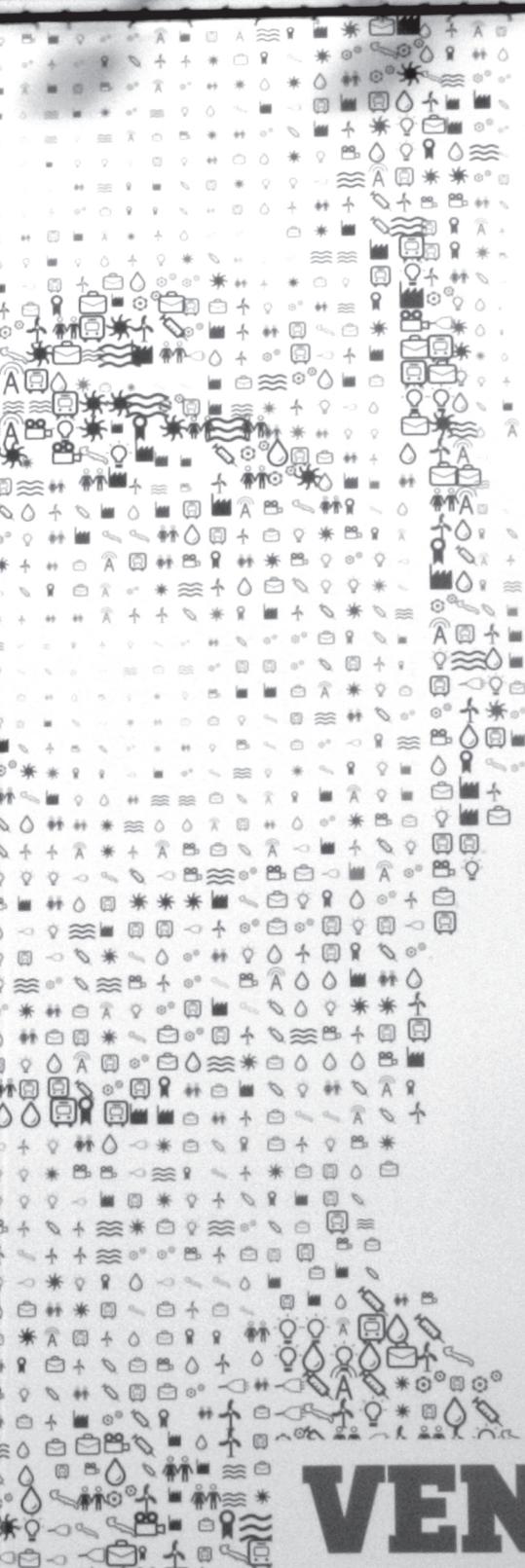
Their website claims that they believe in the power of ideas, in design method and in culture. There is no better way to describe their approach to communication. It perfectly underlines the great responsibility they feel towards both the final communication aims and the underlying processes, giving both an important role in the project.

The experimental approach is not restricted to the conceptual area, but impacts the visual and technological spheres as well. FF3300 pushes new ways of perceiving communication, through generative graphics and cool design choices.

<http://www.ff3300.com>







PROGETTI  
PER I GIOVANI



LOTTO  
ALL'INQUINAMENTO



POLITICHE  
ANTIMAFIA



NO PIATTAFORME  
PETROLIFERE



LAVORO  
STABILE



TURISMO  
IN CRESCITA



INDUSTRIA  
DEL CINEMA



ACQUA  
PUBBLICA

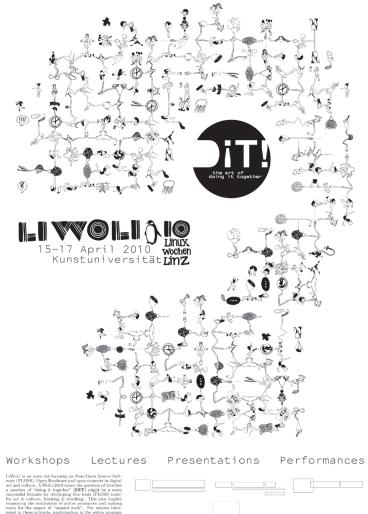
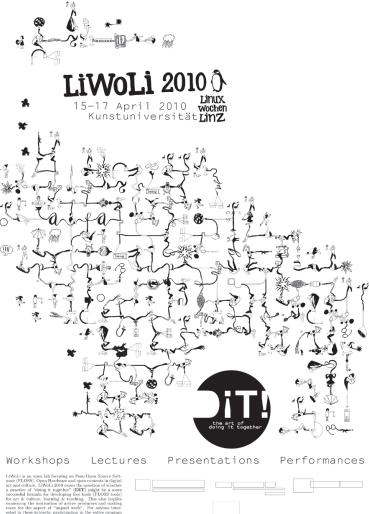
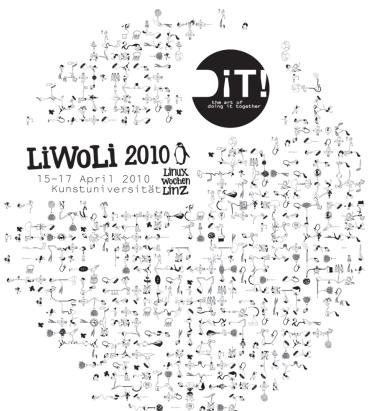
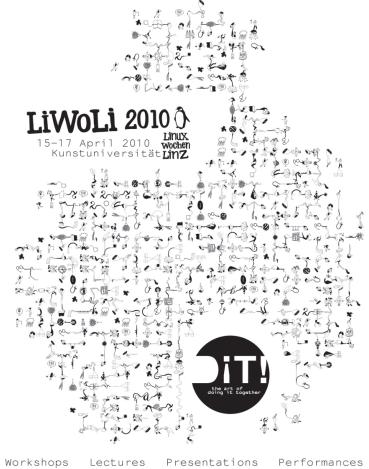
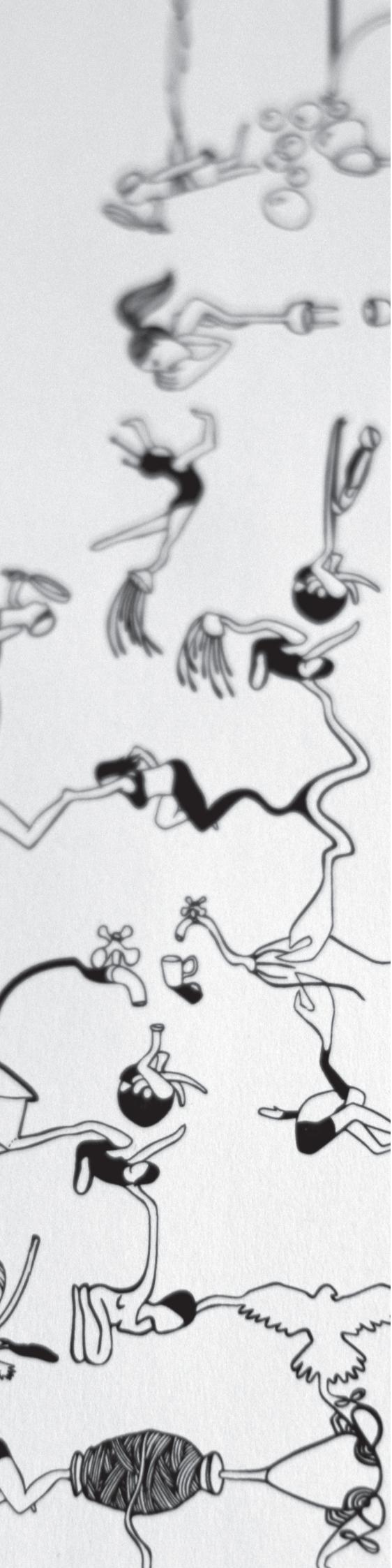


ENERGIA  
PULITA

# VENDOLA

*la poesia è nei fatti.*

[www.nichivendola.it](http://www.nichivendola.it)





## Bash scripts for generative posters

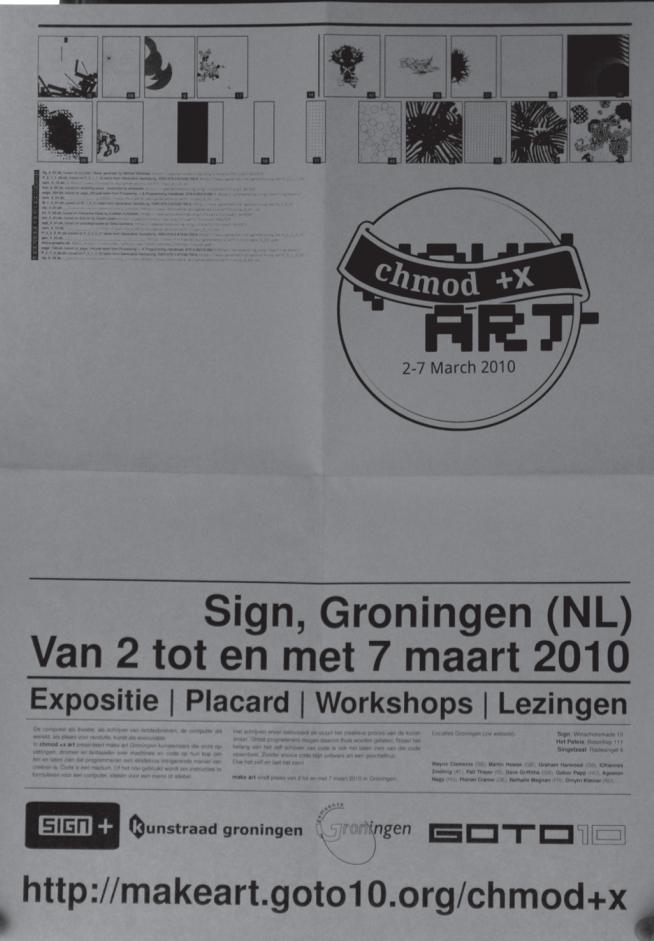
LAFKON

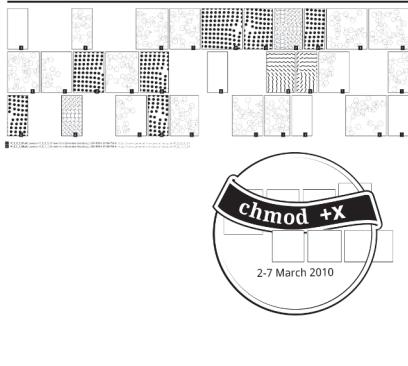
Between 2008 and 2010 LAFKON made various posters for f/LOSS-oriented festivals, conferences and conventions. Custom f/LOSS setups were described inside Bash scripts to generate editions of parametric posters. The outputs are optimized for cheap reproduction. While one print run was usually made by the festival organisation, posters were available for download and self-print.

LAFKON is a laboratory for graphic design occupied by Benjamin Stephan and Christoph Haag. Lately they have been doing practice-based research on generative processes as design tools and started to rebuild Deep Blue to work for them as a layout intern.

<http://www.lafkon.net>







## Sign, Groningen (NL) From the 2<sup>nd</sup> to the 7<sup>th</sup> of March 2010

Exhibition | Placard | Workshops | Lectures

The computer art festival is a gathering of international, independent artists and programmers who share a common interest in the creative use of computers. Whether it's about writing programs, inventing new media or programming a performance - the computer is the medium.

The first edition of this programmatic may be held in Groningen. The computer art festival is a gathering of international, independent artists and programmers who share a common interest in the creative use of computers. Whether it's about writing programs, inventing new media or programming a performance - the computer is the medium.

Location: Groningen University Art Hall, Herkuleslaan 41, Groningen, The Netherlands. Dates: 2-7 March 2010. Organized by: Studio 672, Verber Str. 40, Groningen, The Netherlands. Contact: info@makeart.got10.org. Web: http://makeart.got10.org/chmod+x

<http://makeart.got10.org/chmod+x>



## Sign, Groningen (NL) Van 2 tot en met 7 maart 2010

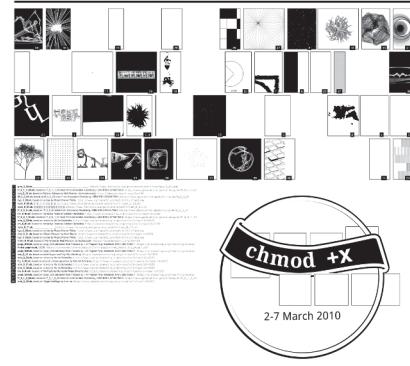
Expositie | Placard | Workshops | Lezingen

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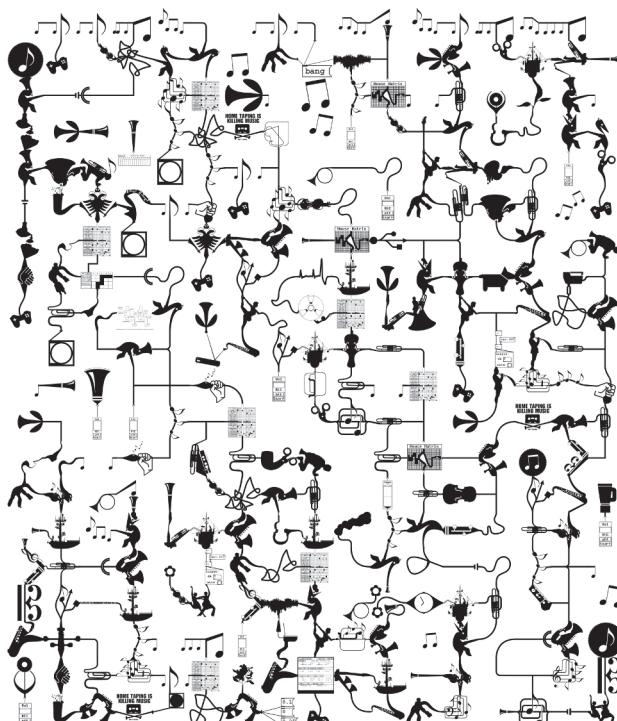
Exhibition | Placard | Workshops | Lectures

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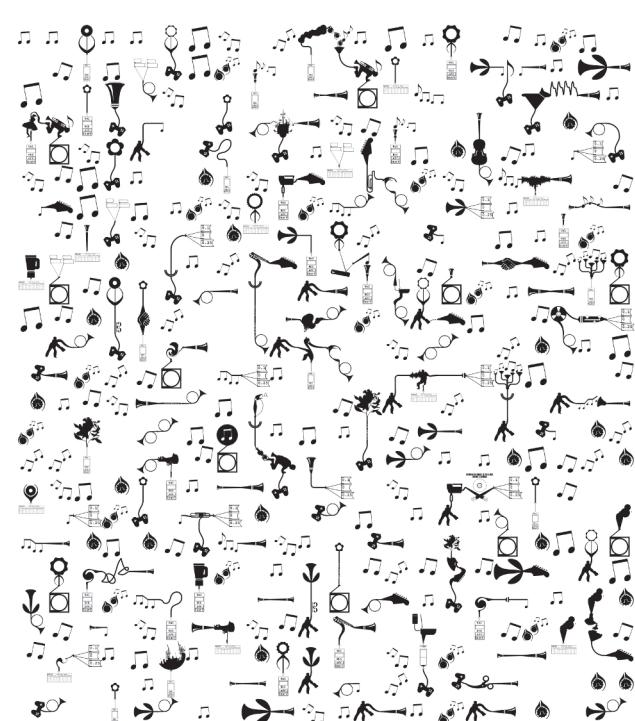
## Linux Audio Conference Lectures / Workshops / Exhibition / Concerts / Clubnight

Köln, 28.2.-2.3.2008

Kunsthochschule für Medien Köln, Filzengraben 2, 50676 Köln

28.2. & 1.3. - LAC-Konzert @ Stadtgarten  
29.2. - LAC-Clubnight @ Studio 672  
Verber Str. 40

For more information visit <http://lac.linuxaudio.org>



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## Open source recipe for organic logos

Makemake

### INGREDIENTS FOR BIO INK:

strainer  
bowl  
1/2 cup ripe berries  
wooden spoon  
1/2 tsp. salt  
1/2 tsp. vinegar  
1 jar with tight-fitting lid

### INGREDIENTS FOR NATURAL BRUSHES:

cut potatoes (stick shapes  
highly recommended)  
A3 recycled paper  
nice people



### DIRECTIONS:

Dump the berries into a strainer and hold it over a bowl to catch all the juice.

Crush the berries against the bottom of the strainer with a wooden spoon so all the juice drips into the bowl.

Squash as much juice as possible out of the berries through the strainer and then discard the remains.

Add salt and vinegar to the berry juice and stir well. The vinegar helps to preserve the color and the salt helps to prevent mold from forming over the juice.

Transfer the mixture into a jar with a tight-fitting lid. A baby food jar or small jelly jar is ideal.

Begin your writing project dipping your potato brushes in the new ink, keeping in mind that the ink will dry quickly and that you'll probably need several iterations of your brush.

Freeze unused berry ink for later use. The berry ink will begin to smell unpleasant if left at room temperature.

### INSTRUCTIONS FOR MAKEMAKE LOGO PRODUCTION:

Redraw the Makemake logo grid.

Draw the elbow position point that will be set at the same distance from the sheet for all participants.

Position the first participant elbow on the table, following the previous decision.

Participant dips cut potato in freshly-made bio ink.

Participant draws own personal Makemake typeface version, painting only with horizontal movements and following the given grid.

Change participant!

*Makemake is an Italian non-profit organization for creativity and design. Based in Milan, it promotes the idea of alternative approaches to visual communication.*

## Digital Dump and Pickpic

*parcodiyellowstone*

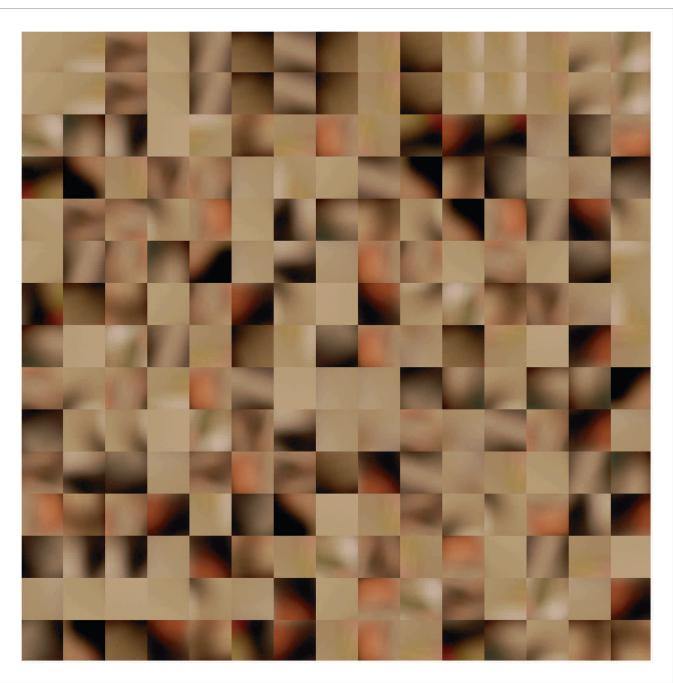
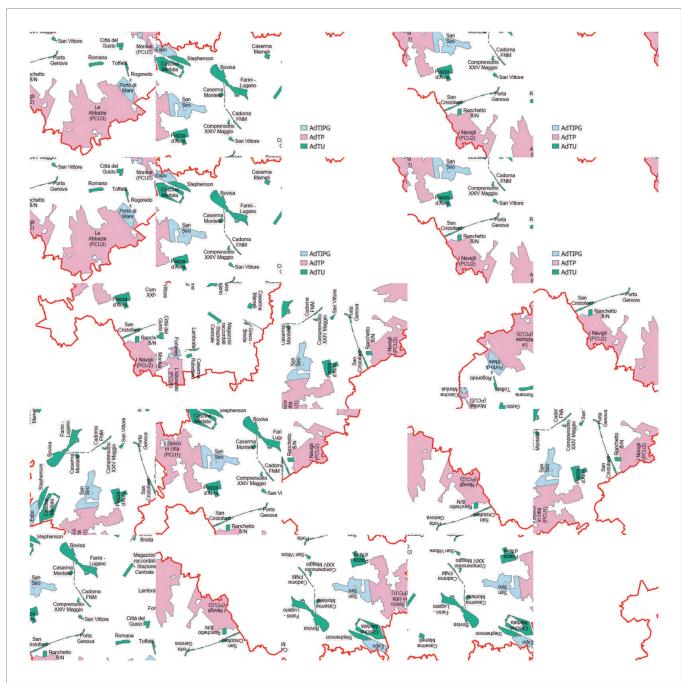
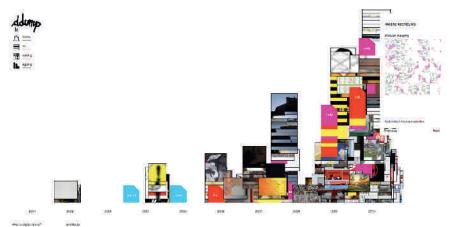
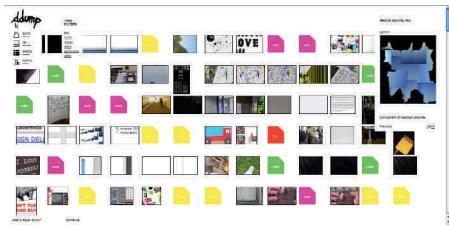
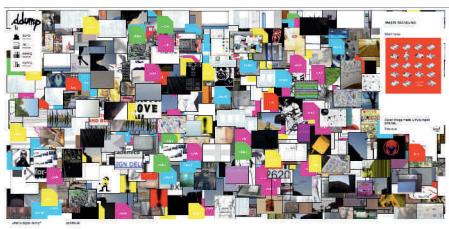
“It is no longer necessary to deface paintings or to put a mustache on postcards of Mona Lisa, now art can be downloaded, modified and uploaded again, with absolute delight.”

Luther Blissett, Art Hacktivism

Ddump is a digital recycling project based on sharing dumped files and providing different visual perspectives on them. It is based on a piece of software that allows users to easily share the contents of their personal computer trash cans, and encourages them to habitually share dumped files. The internet repository that collects them is specifically designed for graphic design purposes and aims to have different interfaces, in order to encourage diverse utilizations of the files.

Contribute to the dump at:  
<http://ddump.parcodiyellowstone.it>







A screenshot of a Google search results page for the query "libre graphics magazine". The search bar at the top shows the query. Below the search bar, there are several search filters: "Images", "Videos", "News", "Shopping", and "More...". The main search results are displayed as a grid of 20 image thumbnails. Each thumbnail is a different cover or spread from the Libre Graphics Magazine. The covers feature various graphic designs, including abstract patterns, portraits, and political illustrations. Some covers have text like "Libre Graphics Magazine", "LIBRE GRAPHICS HIC!", and "HAVE YOUR SAY". On the right side of the search results, there is a sidebar with a "Search" input field, a "Advanced search" link, and a "SiteSearch mode/size" dropdown set to "Large". At the bottom of the sidebar, there are links for "DONATE", "SUBSCRIBE", and "GET INVOLVED". The overall layout is typical of a Google search interface.

A screenshot of a Google search results page for the query "libre graphics magazine". The top navigation bar shows the search term and the URL. Below the search bar, there are links for "Web", "Images", "Videos", "Maps", "News", "Shopping", and "Mail more...". On the left, there's a sidebar with "Everything" selected under "Images", and filters for "Any size", "Large", "Medium", "Small", "Larger than...", "Any type", "Face", "Placeholder", "Art", "Line drawing", "Any color", "Black and white", and "Standard View". The "Search tools" button is also present. The main search results area has a heading "libre graphics magazine" and a snippet "About 496,000 results (0.27 seconds)". The first result is a thumbnail of the magazine cover, followed by the title "Libre Graphics Magazine" and a snippet from the page. To the right of the main results, there's a sidebar titled "Search results" with a "Search results" button. The right side of the page displays a grid of various magazine covers related to Libre Graphics Magazine, including titles like "LIBRE GRAPHICS MEETING 2010", "HAVE YOUR SAY", and "LIBRE GRAPHICS MEETING 2011 MONTREAL 10-13 MAY".

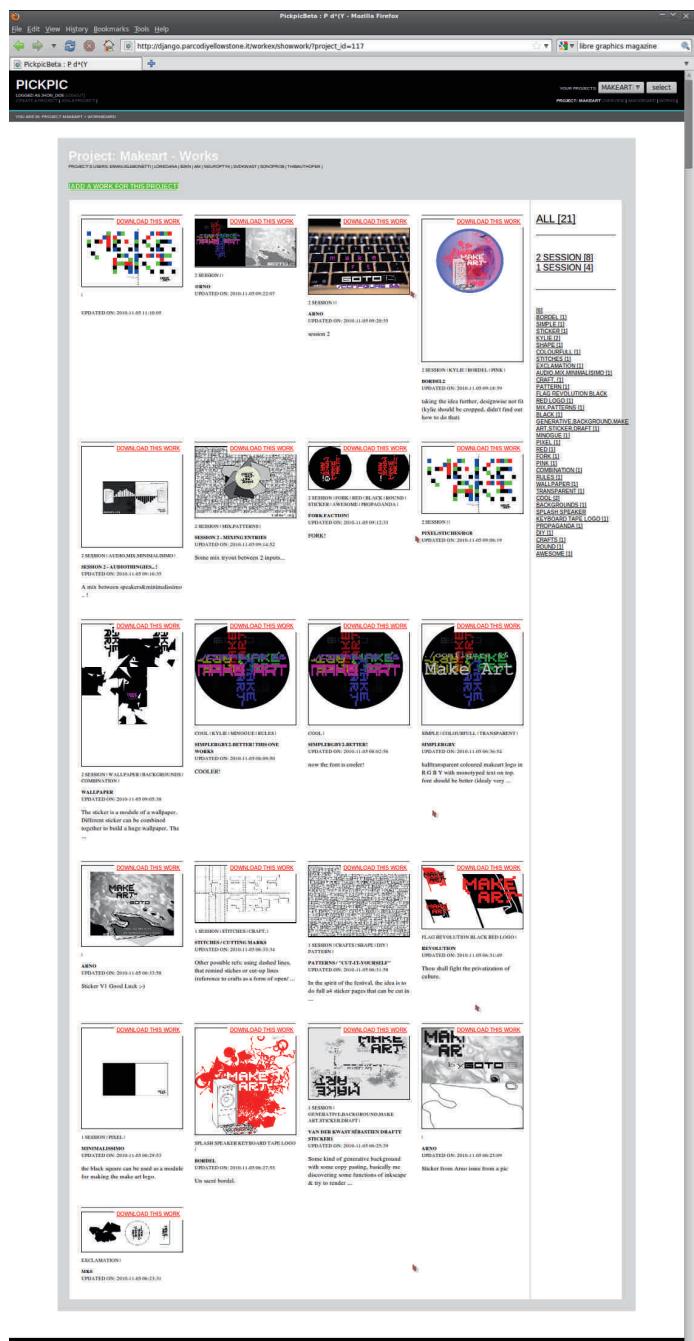
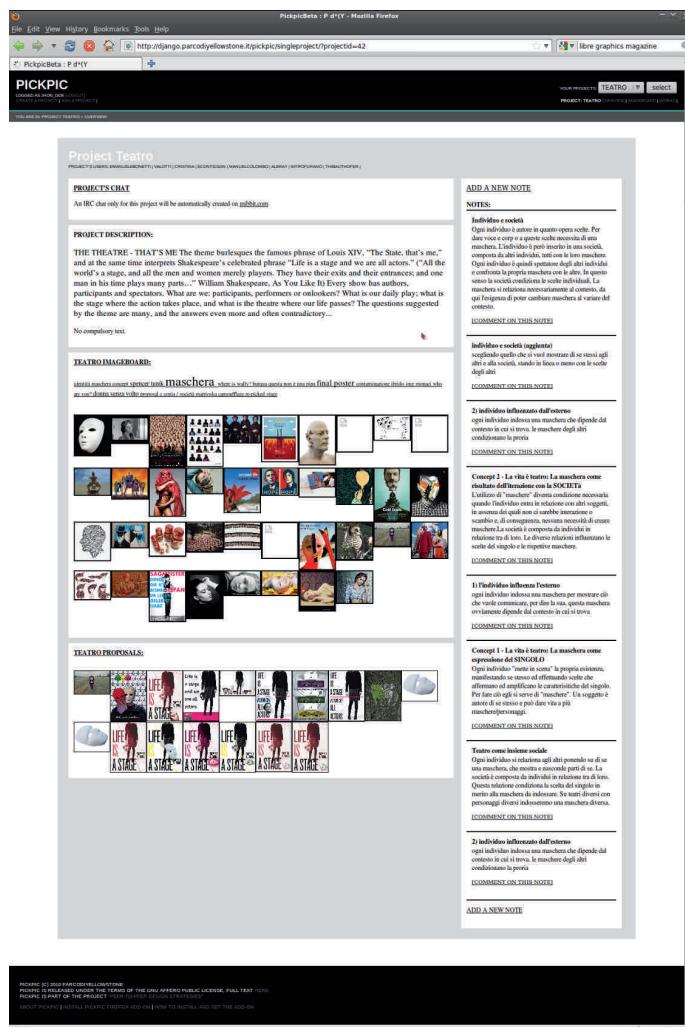
WELL DONE!

THE IMAGE YOU PICKED HAS BEEN ADDED TO LGM3

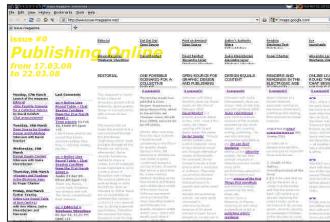
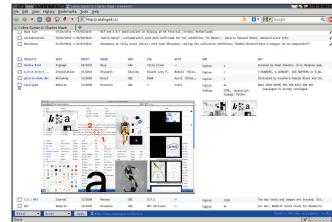
Journal of Health Politics, Policy and Law, Vol. 32, No. 4, December 2007  
DOI 10.1215/03616878-32-4 © 2007 by The University of Chicago

Pickpic is a set of self-written internet applications developed to help graphic designers who want to work in an environment based on peer-to-peer collaboration. It is not meant as a replacement of traditional graphic design software but as a cross-platform layer that can be applied on top of such tools. It is available as a web platform and Firefox extension, helping teams of designers to create common spaces for sharing ideas, works and visual references. It is not another social web platform. Entirely open source, it can be fully downloaded and installed on any server running Django. All the materials are collected anonymously. Users are only aware of who is working on the project with them but no comment, image or work can be linked to its author. This helps build the idea of a collective ownership and sets all resources free from the influence of their author.

Pickpic available at <http://pickpic.parcodiyellowstone.it>



# 2008

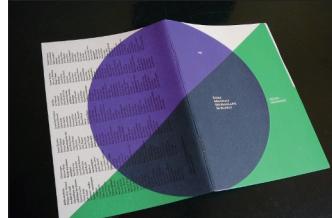


**GOOGLE WILL FEED ITSELF**  
<http://googlewillfeeditself.blogspot.com/>  
A Google Blogspot fed with its own Google ads.  
software   
content ?

**CATALOGUED** <http://catalogued.cc/>  
Online portfolio, also generating a printed one, of graphic designers Coline Sunier and Charles Mazé.  
with   
software   
fonts   
content ?

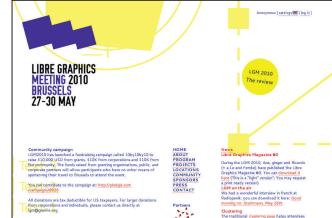
**EDITIONS B42** <http://editions-b42.com/>  
Website of Éditions B42 publishing house.  
software   
fonts   
content

**ISSUE MAGAZINE**  
<http://www.issue-magazine.net/>  
Online critical magazine on graphic and media design.  
software   
fonts   
content fair use



**RÉMY JACQUIER**  
Catalogue of French artist Rémy Jacquier.  
software   
fonts   
content

**ERBA VALENCE 2009–2011**  
Information leaflet for Valence school of Fine Art and Design.  
software   
fonts   
content ?

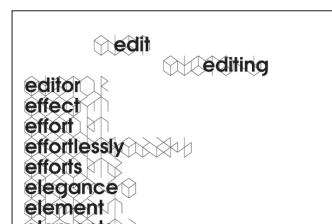


**LIBRE GRAPHICS MEETING 2010**  
<http://libregraphicsmeeting.org/2010/>  
Website for LGM 2010 in Brussels.  
with   
software   
fonts   
content ?



**DATATEB**  
<http://datateb.alexandreleray.com/>  
Art piece mocking the software industry through recycle bins.  
software   
fonts   
content   
source code   
<http://github.com/aleray/datateb/>

**BLIND CARBON COPY**  
<http://bcc.stdin.fr/>  
Experimental design hacks to circumvent "Intellectual Property".  
software   
fonts   
content all wrongs reversed  
source code



please computer | make me design  
Workshop on fun commandline poster generation.  
with   
software   
fonts   
content   
source code   
<http://git.constantvzw.org/>

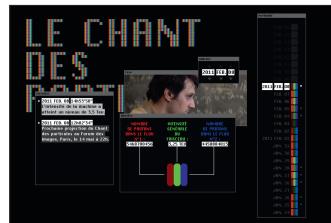


**CONSTANT**  
Flyer for Constant, association for art and media in Brussels.  
software   
fonts   
content

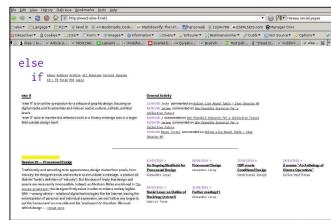
# 2011 WIP



ACSR <http://acsr.be/>  
Atelier de Création Sonore Radiophonique sound repository.  
with OSP (Ludi) Jérôme Degive  
software Gimp Inkscape WordPress  
fonts Univers Else  
content right

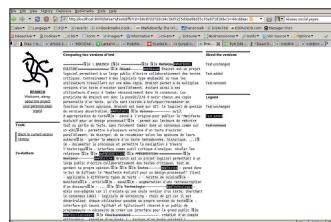
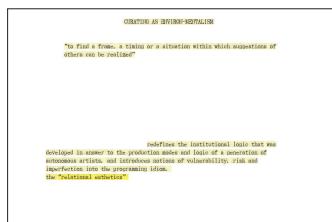


LE CHANT DES PARTICULES  
Website of a movie about LHC-CERN.  
with deValence  
software git python django HTML  
jquery  
fonts Chancery RGB  
content ?



SCHAARBEEKSE TAAL  
Flyers for events organized by the Schaarbekse Taal project.  
with OSP (Ludi)  
software git Gimp Inkscape  
fonts Limousine Alfabet III  
content right

else if <http://else-if.net/>  
Collections of critical texts on graphic design and digital media.  
software git python django jquery  
sqlite close-commenting  
fonts Liberation  
content free licences public domain  
fair use  
source code GNU AGPL



CURATING AS ENVIRONMENTALISM  
<http://environmentalism.stdin.fr/>  
Online interface to comment chunks  
of Elke van Campenhout's essay.  
software git couchdb HTML jquery  
fonts Ume Mincho  
content All wrongs reversed  
source code GNU GPL

BRAINCH <http://brainch.stdin.fr/>  
Collective writing application.  
software git python git-python  
django jquery sqlite  
fonts Liberation Sans  
content Free Art License  
source code GNU AGPL  
<http://code.dyne.org/?r=brainch>

## <stdin>

Alexandre Leray, Stéphanie Vilayphiou

There seems to be a tendency nowadays for collaboration and cross-disciplinarity, and graphic designers are not at rest. Many designers — including ourselves — are increasingly working together with artists, thinkers or engineers, blurring the separation between the disciplines. Why? Could it be a way to escape from the division of labour? A way to escape from the thinking of graphic design as a service industry and to start thinking of design as an embedded process? Our intuition is that graphic designers don't want to be the last element of the production line anymore.

Coming from a classical visual design education we became more and more interested in digital culture and networked media. Now, we mix a visual approach with programming to create designs for print and non-print outputs. We proudly claim the two hats of designer and programmer because for us programming is also design. Moreover, we think programs are cultural items, at least as much as they are functional. F/Loss carries this thought, but using it doesn't necessarily imply free culture. This is why we focus our personal researches on collective platforms based on F/Loss. Sharing is not only about giving, it's also about getting back, it's about starting a discussion.

<http://stdin.fr>



# THE PHYSICAL THE DIGITAL & THE DESIGNER

# Libre Graphics magazine issue 1.4: The Physical, the Digital and the Designer

We so often draw a strong distinction between the physical and the digital, acting as if the one is solid, staid and reliable, while the other is born in ether, unreal and untouchable. But this is far from the case.

The digital is merely a subset of the physical. It is a land we've come to view as different and distinct, despite its reliance on the physical. Regardless of our perceptions, the two tick along, happily co-operating and relying on one another. As the digital fails to escape the bounds of the physical, the physical comes full circle, embracing its part in the success of the digital.

Graphic design and media arts are fields intimately acquainted with the obvious areas of overlap between the physical and the digital. From the days of air brushing and drafting by hand, to the bringing of those same metaphors into the realm of digital production, designers and media artists are at the forefront of both the conflicts and the embraces of the digital and the physical.

Whether it manifests itself in a workflow incorporating both digital and physical methods, to different ends, or whether it is a transformation which takes place in the space between the two (not so separate as we believe) realms, the point of interaction between the digital and the physical is a special place. And it bears exploring.

Which is why, in issue 1.4 of Libre Graphics magazine, we're looking at the space where the digital and the physical collide. We're interested in the border cases, the role of intentionality and happy accident in the mingling of physical and digital, and any and all points of intersection. Whether it's the translation of a digital drawing to print, the scanning of an old typeface, or any other form of translation, all bets are on.

This time around, we're interested in collisions. And we want your contributions.

Libre Graphics magazine is seeking submissions for issue 1.4, The Physical, the Digital and the Designer. We want your written or visual work, created with Free/Libre Open Source tools, methods and standards. Flip through previous issues to see what we've done in past, then propose to do it again, or better, or to do something else entirely.

Submissions to [submissions@libregraphicsmag.com](mailto:submissions@libregraphicsmag.com)

Submissions for this issue are due by:

11:59PM EST, 15 October, 2011

# Managing artist communities: the case for Ubuntu Artists

*Martin Owens*

*Martin Owens is the community leader of Ubuntu Artists, a community made up of painters, illustrators, modellers and others who use F/LOSS, and Ubuntu specifically, to create.*

In F/LOSS culture we believe in strong communities working together towards a common goal, while having the freedom to go it alone if necessary. These same philosophies of community have the potential to work really well within the art and design ecosystem. These communities allow artists to come together, collaborating or simply enjoying being in a group and seeing other great works of art.

The Ubuntu Artists community began on deviantArt, but has grown into something all its own. Started as a meeting point for like-minded artists who make their art on the Ubuntu distribution of GNU/Linux, it has matured over time.

The group has attracted over 900 members who have contributed thousands of works of art to its galleries. Each of these works is presented to other members and watchers of the community. Commenting on and critiquing the works is a common practice and encouraged within the culture of the group.

One of the primary tasks of the community leader is to curate the galleries, creating spaces for different kinds of works. These galleries, through their themes and content, reflect a community dedicated to artistic production using Ubuntu. While the generic



Perito

“Ubuntu Made” gallery receives the most submissions, the “About Ubuntu” gallery, for works which reference Ubuntu, such as cartoons or fan art, is also active. The community also contributes themes, wallpapers and UI design.

An ongoing job of the community leader is to approve each piece submitted. To prevent bottlenecks, the Ubuntu Artists community also has five lieutenants, empowered to approve works to certain galleries.

It's important that while the group is formed around a Free/Libre Open Source operating system, it is, at its core, a resource to help artists get together and share their ideas and creativity. This is why the group actively promotes the use of F/LOSS, and why an atmosphere of support is encouraged. Asking questions and presenting problems are both encouraged and supported.

Another vital function of the group and its leaders is to keep members informed about new developments in F/LOSS graphics. This takes the form of announcing new releases, letting users know where to find software, and providing installation instruction. This sort of support lowers barriers to entry. These sorts of announcements give members the opportunity to comment and chat about the news.

One major growth area for the Ubuntu Artists community is in encouraging more participation and collaboration. The trick is to figure out how an artistic community is similar to or

different from a developer community. These similarities and differences may just prove to be the major hurdle in porting the concepts of community, well-known to the F/LOSS world, into an artistic context. One pressing barrier at the moment is in the platform itself. The community of deviantArt where Ubuntu Artists is hosted, are not designed to facilitate collaboration and interaction.

The Ubuntu Artists group provides a valuable service, advocating for the use of F/LOSS in art. One of the most powerful motivators is simply experiencing other people's works of art. Seeing the quality of work done by others who use only Free/Libre Open Source graphics applications offers the support some artists need. This may encourage them to continue with F/LOSS instead of switching back to proprietary, even when the learning curve may feel steep.

The togetherness of F/LOSS culture can be spread further into the arts. And it's important for us to do so. I'll continue to run this little corner of deviantArt, teaching more people to work with a sense of community. It's a sense of community they may never have experienced before. I believe only together can we make art truly beautiful.



# SparkleShare: pleasantly invisible version control

*ginger coons*

Since October, I've been using SparkleShare as part of my daily workflow, almost without noticing. Using it, I've integrated sharing, collaboration and publication into the very fabric of my work.

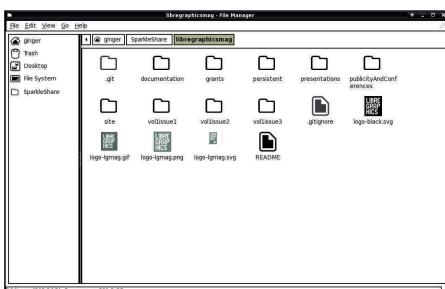
It started when one of our columnists suggested that we use Git to tidy up our collaboration. With editors on different continents, and with a big pile of content going into each issue, it only made sense to come up with a clever way to share things. So we set ourselves up with a repository hosted on Gitorious. Now, to make Git work, you need more than just a repository. You also need a client of some kind to sync your local version up with the central repository. I've been told that the easiest method for doing this syncing is manually, in the command line. But, well, I'm lazy. I'm happier when I have a nice, tidy program to do the work for me. That's where SparkleShare shines.

SparkleShare is a truly elegant front-end for Git. It makes syncing to and from your Git repository painless and basically invisible. It's painless because, unlike other Git clients, it syncs automatically. This automatic syncing is great, because it means that, as long as your computer is connected to the internet and SparkleShare is running, you'll never have to worry about your repository not being up to date. If one of your collaborators has committed a change to your shared repository, SparkleShare will grab it and update your files. On the flip side, if you make a change locally to one of the files in your SparkleShare directory, it gets uploaded to your shared repository.

You may find that feature a little familiar. For those who use Dropbox, it's a habit: save your file to the appropriate directory and poof, it's there for everyone you're sharing with. While that style of interaction may be pretty standard, it's the added power of Git that makes SparkleShare a really special way of sharing.

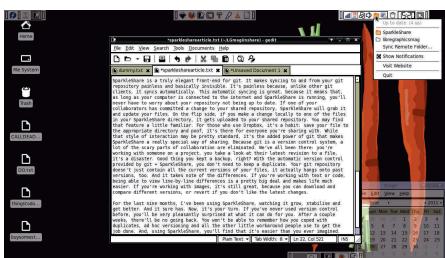
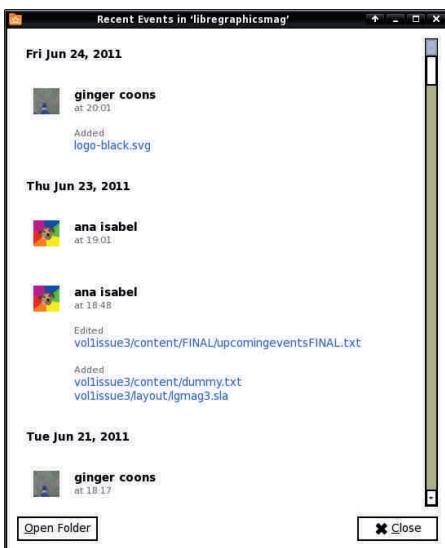
## What the heck is version control?

Version control, while normally used by software developers who want to track changes to code, can be pretty useful for anyone doing collaborative work. We'll spare you the technical explanations and just give you the functional basics of how it works. When using version control, a group of people are all working on the same set of files. Each collaborator has a local set of the files, in addition to a centralized, online repository of those files, which is shared by everyone. Collaborators can upload their modified versions of the files to the online repository, and download the changes made by others. To do that, a few things are necessary. You need to choose and install a version control system (we like Git, but there are lots of other options). You need to set up your repository (Gitorious is our repository host of choice). And, if you don't want to do everything in the command line, you need to get a client for your version control system. That's where programs like SparkleShare come in. They push and pull changes, making your local files match the ones in the shared repository and vice versa.



Because Git is a version control system, a lot of the scary parts of collaboration are eliminated. We've all been there: you're working with someone on a project, you take a look at their latest revision to a file, it's a disaster. Good thing you kept a backup, right? With the automatic version control provided by Git + SparkleShare, you don't need to keep a duplicate. Your Git repository doesn't just contain all the current versions of your files, it actually hangs onto past versions, too. And it takes note of the differences. If you're working with text or code, being able to view line-by-line differences is a pretty big deal and makes life much easier. If you're working with images, it's still great, because you can download and compare different versions, or revert if you don't like the latest changes.

For the last nine months, I've been using SparkleShare, watching it grow, stabilise and get better. And it sure has. Now, it's your turn. If you've never used version control before, you might be a little nervous. Don't worry! It's not that hard. Git is a distributed version control system, which means that you can have your own copy of your repository and easily download it to another computer. As long as your computer is connected to the internet and download is running, you'll always have access to the latest version of your files. You can even upload changes and update your files. On the plus side, if you make a change, it's easy to see if the file has been modified. This is a great feature for those who are new to Git, because it's a little familiar. It's a habit: save your file, then commit it to your repository. It's a really good way of sharing. Because git is a version control system, a lot of people use it for projects. If you're working with someone on a project, you take a look at their latest revision to a file, it's a disaster. Good thing you kept a backup, right? With the automatic version control provided by Git + SparkleShare, you don't need to keep a duplicate. Your Git repository doesn't just contain all the current versions of your files, it actually hangs onto past versions, too. And it takes note of the differences. If you're working with text or code, being able to view line-by-line differences is a pretty big deal and makes life much easier. If you're working with images, it's still great, because you can download and compare different versions, or revert if you don't like the latest changes.



## Getting started with SparkleShare

Download it from [sparkleshare.org](http://sparkleshare.org). It's available for Linux and Mac.

Install it. On Mac, it's as easy as pointing and clicking. If you're running Fedora Linux, follow the instructions provided at [sparkleshare.org/linux-downloads/](http://sparkleshare.org/linux-downloads/). On any other version of Linux, you'll have to install from source. But don't worry! The instructions provided in the README file are really good.

Get yourself a hosted Git repository. [sparkleshare.org/help/](http://sparkleshare.org/help/) covers how to get set up with both Gitorious and Github, two popular Git repository hosting services.

Set up SparkleShare and sync it to your repository. SparkleShare will walk you through the process when you run it for the first time.

Go wild!

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**April**

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**11, 12**

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Your wonderful event.

**22-26**

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Relevant conference we  
haven't heard of.

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**May**

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**8-10**

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Amazing conference  
you're attending.

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**June**

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**What,  
there's more?**

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Why didn't you tell us?  
Please drop us a line at

[events@libregraphicsmag.com](mailto:events@libregraphicsmag.com)

We would love to help  
spread the word.

# Parallel School—an interview

*Thibaut Höfer*



*The Parallel School is a virtual art school, dedicated to promoting self-education. Find it online at <http://parallel-school.com>*

## *How many of you are there?*

There is no precise number. Depending on the activities, we can be two, ten, twenty... Some take part in projects on a regular basis, others prefer to stop right after a workshop. Since the beginning, about one hundred students and professionals have somehow contributed to the project. Then, some connections were made and, depending on our free time, about a dozen people keep on initiating projects now. The utopia of the Parallel School is to become a sunshade

that anyone can make use of. But for now, in practice, projects are still being created by the people who set up the school. We all run the project in parallel with our occupations, so its development takes some time, and we hope that other people might inspire new ideas and projects in the future.

## *How was the project born? Does it draw inspiration from other models?*

At the beginning, we were inspired by Jacques Rancière. In *Le Maître ignorant*,

ABC

P A R A L L E L S C H O O L  
ÉCOLE NATIONALE SUPÉRIEURE DES ARTS DÉCOUVRIS  
PARIS  
|  
A W A Y O F SH A R I N G P O S I T I V E E N E R G Y  
WITH THE  
|  
ROYAL COLLEGE OF ART  
LONDON

PARISIAN CONTRIBUTION FOR THE WORK IN PROGRESS SHOW 2009 AT THE RCA

DEAR RCA STUDENTS,

HERE IN PARIS, WE HAVE BEEN REALLY IMPRESSED AND CHARMED BY WHAT WE HAVE SEEN ON MANYSTUFF ABOUT THE W.I.P. SHOW. THERE SEEMS TO BE A REAL ENERGY, AND WE LOVE THE PRESSROOM IDEA! AS YOU ASKED FOR EXTERNAL CONTRIBUTIONS YESTERDAY (VIA CHARLOTTE), WE WERE HOPING THAT YOU WOULD BE INTERESTED IN PROCEEDING THIS IDEA OF SHOWING, SHARING AND EXPERIMENTING WITH OTHERS WHAT'S HAPPENING IN A SCHOOL WHERE STUDENTS MAKE THINGS AND THINK. THAT WE COULD HELP YOU AND SUGGEST SOME CONTENT.

WE THOUGHT ABOUT A KIND OF CORRESPONDENCE WHERE WE COULD SHARE WITH YOU IDEAS, CULTURE, WISHES, EXPERIENCES AND KNOWLEDGES, WHICH COULD BEGIN FROM NOW.

AS YOU WILL THINK ABOUT THE "FORWARD", WE WANT TO SUGGEST, IF THIS IDEA IS CLOSE TO YOUR EXPECTATION, TO CREATE A "PARALLEL SCHOOL" MADE BY STUDENTS FROM EVERYWHERE. THIS COULD TAKE PLACE ON THE NET AREA AND EVENTUALLY BE PRINTED AS A PHYSICAL OBJECT, TO CONTINUE THE WORK YOU HAVE BEGUN.

EVEYTHING IS POSSIBLE.

THIS PROJECT COULD CREATE OPORTUNITIES FOR ALL OF US TO TRAVEL, ORGANISE MEETINGS OR MAYBE WORKSHOPS OR COLLABORATIONS AND WILL PERHAPS LINK DIFERENT SCHOOLS AND STUDENTS FROM LONDON TO PARIS, FROM AMSTERDAM TO ZURICH...

TELL US YOUR IDEAS AND THOUGHTS ABOUT WHAT YOU WOULD LIKE TO DO WITH THAT, IF YOU ARE INTERESTED IN, THINGS YOU AGREE OR NOT. HOW YOU WANT TO THINK FORWARD THIS W.I.P. PRESSROOM. WE WILL WORK THINKING ABOUT YOUR PROJECT DURING THIS DAY AND WILL SEND YOU SOME THINGS THAT YOU WILL BE FREE TO USE OR NOT.

THANKS A LOT FOR YOUR CONSIDERATION,  
BEST THINGS FROM PARIS.

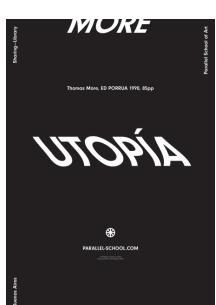
BLOG ADRESS : [HTTP://PARALLELSCHOOLOFART.BLOGSPOT.COM/](http://parallelschoolofart.blogspot.com/)

ENSAD STUDENTS :  
DAMIEN FAURET  
DAMIEN.FAURET@GMAIL.COM  
SAMUEL BONNET  
SAMUEL@SAMUELBONNET.COM

Left page: The proposition letter sent to the RCA students, which initiated Parallel School, 2009.



**The Turn of the<sup>1</sup>**  
Artist as a<sup>10</sup> Mirror for  
Humanity<sup>2</sup>, Without  
Losing<sup>7</sup> Desire<sup>14</sup>. The  
elements<sup>15</sup> of<sup>12</sup> the  
Prisoner<sup>13</sup>, the  
reluctant<sup>2</sup>, the great<sup>5</sup>,  
the beautiful and  
damned<sup>8</sup>. The<sup>9</sup>  
recreations<sup>4</sup> of<sup>9</sup>  
Treasure<sup>11</sup>.



**TELL ME MORE.**



Rancière tells the story of Jacotot, a teacher who claimed, in the 1830s, that ignorant people could teach themselves without a master, and that masters were able to teach what they ignored themselves. To justify his position, he mentioned one of his teaching lessons, during which his students learned French thanks to a bilingual version (Flemish/French) of Télémaque, comparing the two versions.

We then put together a corpus of references that seemed to fit our concerns, which every contributor can use or not. One of the most important things—among others—we could mention is the Hidden Curriculum project by Annette Kraus, which tries to bring to life some alternative forms of education, like asking her students to reveal their tips to avoid working at school (making a screenshot of a word processing software, playing a video game and opening the image when the teacher comes, etc.) or publishing the excuses told to explain absences ("I overslept. It was raining. I was on my bike and realized that I still had my pyjamas on, and had also forgotten my bag.").

*What are the purposes of your workshops?*

Actually, there is no purpose. We want something, then we try it. It all starts with the pleasure of travelling and meeting students from other schools. Then comes the pleasure of working for yourself, without deadlines or any other pressures than the ones you put on yourself. The richness of sharing and arguing between participants is one of the most attractive points of these workshops. In the end, there is the will to store parts of our experiments, most

often as publications, so that anybody can retain a memory.

At an educational level, learning curves can be really different. What's important is to avoid hierarchy or judgements about the educational tracks suggested by the students. We may be interested in notions such as errors, bad ideas or weirdness, as we try to give priority to creative processes that don't take place in our respective schools.

*How long does a workshop last? Is there a key moment or step?*

Workshops last a week, more or less. This is long enough to achieve viable content and short enough to prevent it from overwhelming our everyday occupations. As in many short-term experiments, it seems that the key moment is the end of the workshop, when the pressing necessity of designing and finishing reaches its climax. Usually, this is the moment when we finish printing the publication, too. The never-ending arguing gives way to manual conception. In Berlin, we bound our publications until 1 A.M. with parquet boards in a wasteland, lit by the headlights of a car.

*Are participants selected?*

Not really, as everybody is able to suggest or collaborate. We just need to find our audience. Someone who has already contributed to an event of the Parallel School has no obligation regarding the future activities. As anyone can suggest a project, whether it is a workshop or a thought via email, readings, sharings, the instigator has to find interlocutors, announce it on the blog (anyone can ask for the codes to publish). Though it certainly is easier to

organize events for people who have been involved for a long time, a Yale student recently suggested a big project that had us all interested. So everything is possible. The only necessity is to be at least two—a group—and to find an audience.

Then, the links create or change the groups, but there is no obligation to work with everybody and to reach a consensus.

*Is the content of your workshops shared or spread afterwards?*

Our workshops gather very few students, and we think it is actually interesting to spread these actions, whenever they have a modest scale. Firstly, because the circulation allows us to meet new people, and then because—without claiming we

are defining a model—we find it interesting to show how easy and exciting it is to take care of your own learning curve. At some point, we found it necessary to legitimate our activities with a blog—though we could have kept our experimentations to ourselves—because we have in mind that there is a kind of political speech hiding behind our actions. The internet allows a small workshop of fifteen people to spread, to be seen by many more. We've been greatly inspired by and sensitive to anything that can be seen on the internet. Anyway, virtual life is for now the only one that allows us to meet unknown people from everywhere in the world. We're currently thinking about publications, but we must admit that we are really content with the idea of free PDF files for now.

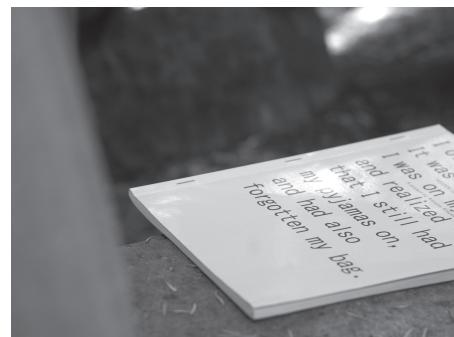
*What do you think of open licences? Do you find them suitable for education?*

They are probably the future of education. Anyway, the idea of copyleft is nearly inherent to the project of the Parallel School.

*Do you allow people to download, share,  
maybe reprint your lectures and lessons?*

We do if we can. The publication made in Moscow has been available for download on [Manystuff](#)<sup>1</sup>, as has the one made in Berlin (and on our blog, I think).

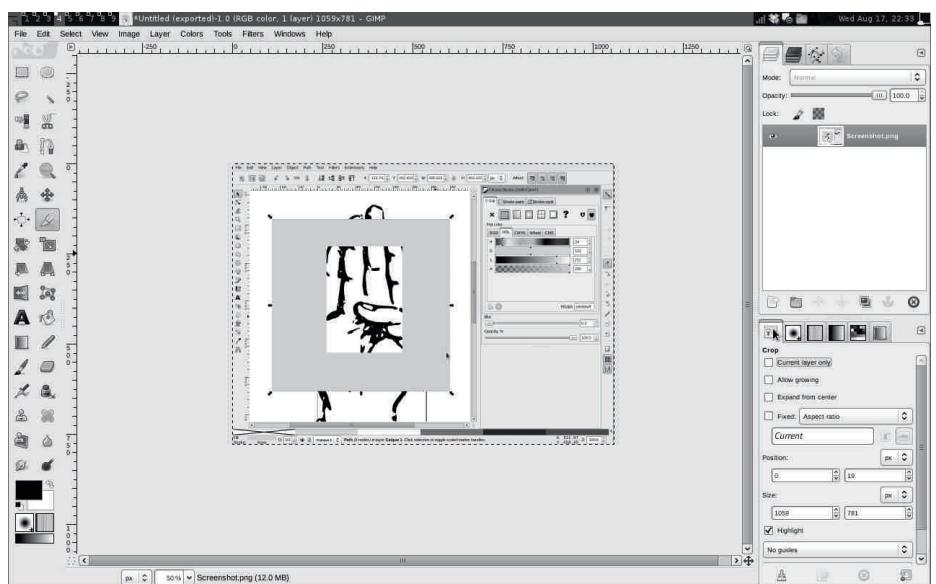
1. [www.manystuff.org](http://www.manystuff.org), a website gathering visual resources in graphic design on an everyday basis.



# Resource list 1.3

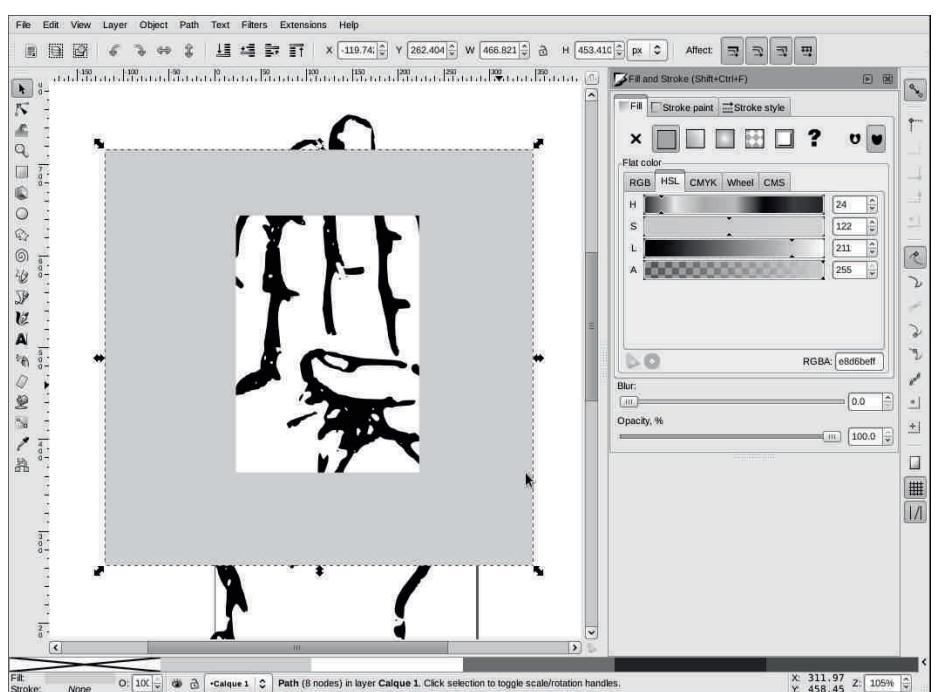
## GIMP

A raster based image editor for GNU/Linux, Mac os x and Microsoft Windows.



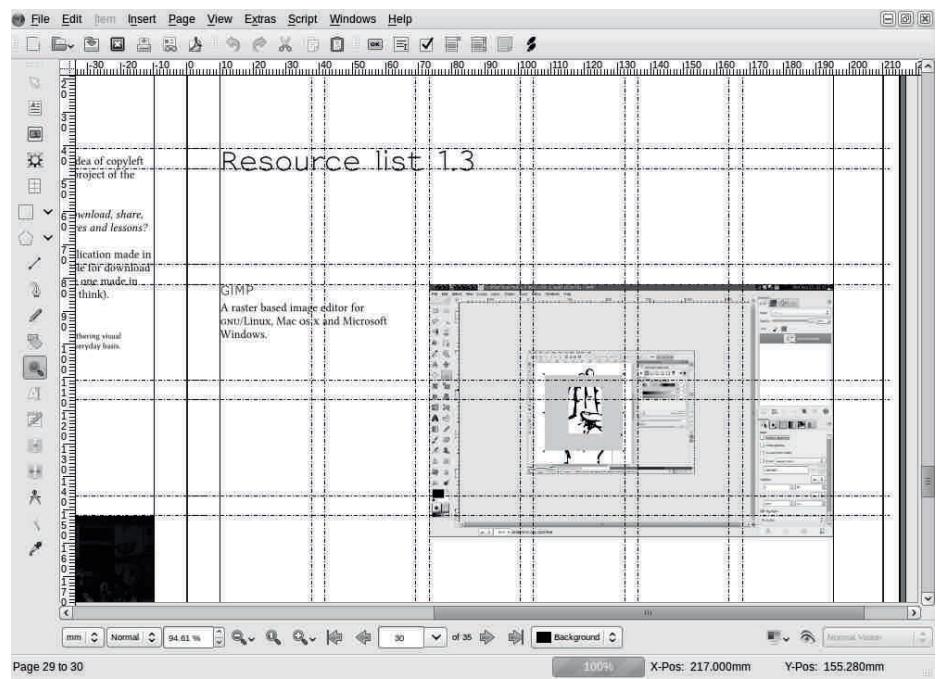
## INKSCAPE

A vector graphics editor for GNU/Linux, Mac os x and Microsoft Windows.



## SCRIBUS

A desktop publishing program for GNU/Linux, Mac os x and Microsoft Windows.



## TOONLOOP

A f/LOSS stop motion animation program.



# Glossary 1.3

**bash:**

A freely licensed Unix shell.  
See command line.

**command line/console:**

A text-based interface for controlling a computer.

**copyleft:**

A style of licensing in which those redistributing the work are required to do so under its original (or a compatible) license.

**Fedora:**

A popular distribution of GNU/Linux, produced by Red Hat, Inc.

**Free/Libre Open Source Software (F/LOSS):**

Software which has a viewable, modifiable source and a permissive license (such as the GNU GPL). It can be modified and redistributed.

**Git:**

A popular version control system, originally created to manage development of the Linux kernel.

**GNOME:**

A popular desktop environment for GNU/Linux.

**GNU General Public License (GPL):**

A license originally intended for use with software, but now used for other applications. Made famous the principle of Copyleft, requiring those using GPL licensed work to license derivatives similarly.

**GNU/Linux:**

A group of operating systems which are built on the Linux kernel and components from the GNU project, among others, which are widely distributed and freely modifiable.

**hexadecimal code:**

A six-character code prefaced by a hash symbol (#), used to define colour, especially for web applications.  
Eg. #000000 for black.

**hacktivism:**

A movement or school of belief based around the ideas of networked activism, aided by technical knowledge.

**Internet Relay Chat (IRC):**

A popular form of internet-based real-time chat. Has a long history of use and is still popular among groups of developers and users.

**Movable Type:**

A FLOSS blogging platform released under the GNU GPL.

**open license:**

A license which allows and encourages re-use and appropriation of creative works, in contrast to the all rights restricted norm provided by traditional copyright. Examples include the GNU GPL, the SIL OFL and the Creative Commons family of licenses.

**Open Source:**

See Free/Libre Open Source Software.

**open standards:**

A standard which is available for viewing and implementation by any party, often at no monetary cost.

**Perl:**

A popular programming language, often used for writing web applications.

**PHP:**

A popular scripting language, used for web development.

**proprietary:**

A piece of software or other work which does not make available its source, which is not allowed or intended to be modified or redistributed without permission.

**public domain:**

The legal status of a creative work for which the copyright (or other rights restriction) has expired. A work in the public domain can be used by anyone, for any purpose, without restriction. Licenses such as the Creative Commons CC0 license emulate public domain.

**Ubuntu:**

A particularly popular distribution of GNU/Linux, produced by Canonical Ltd.

**version control:**

Activities which have the effect or intent of distinguishing different versions of a work or body of work from one another.

**W3C:**

The organization responsible for setting web standards, such as HTML5 and SVG.

**Scalable Vector Graphics (SVG):**

An open standard for vector graphics, developed by the W3C.

**script:**

A small program, often used to control a larger program or block of code.

**SIL Open Font License (OFL):**

A license intended for use with fonts and font related software. Dictates terms which allow modification and redistribution of fonts.

**Telnet:**

A protocol for networked communication.



